

# Music & Letters

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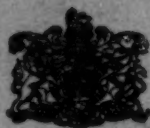
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April 1939

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# *Music and Letters*

APRIL 1939

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Volume XX

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## **TWENTIETH-CENTURY PAINTING: THE APPROACH THROUGH MUSIC**

BY ALEC HARGREAVES ASHWORTH

WE may take it as a working principle in abnormal psychology that observations and generalizations upon one class of phenomena furnish guiding lines for the recognition and classification of another class, as well as conducing to a more complete understanding of both. To the average person who has not followed twentieth-century developments step by step, modern practices in music or painting may conveniently be relegated to the sphere of abnormal psychology; but musicians who are fairly familiar with their own class of cases should be open to the conviction that there is some understandable process behind the chaotic appearances of modern art, did one but know enough about it; and it is the purpose of this essay to suggest that as musicians we have a considerable equipment for a rational appreciation of modernity in painting and sculpture. This may or may not be the equivalent of its enjoyment, though there is an old saying: to know all is to condone.

The progressive tendency in the second half of the nineteenth century was for the arts to aspire, in Walter Pater's words, towards the condition of music. In 1877, the year of this dictum, Whistler was creating a new sensation by exhibiting his 'Nocturnes', having already experimented with harmonies and symphonies on canvas. Even the Impressionists, we are told in Frank Rutter's 'Evolution of Modern Art', were influenced by the general control

of taste exercised by music. Melody of line and orchestration of colour replaced sentiment and character in critical esteem. Tone, atmosphere and colour were the qualities most esteemed in a picture—three qualities of a musical rather than a literary order. The academic art of the period was predominantly illustrational or anecdotal, just as the music was bound up with literary and philosophical issues. But if the progressive tendency was to adopt musical values, music itself was affected through painting by the ideas which it had excited. Chopin inspires Whistler, and Whistler inspires Debussy, as the composer himself avowed. Atmosphere and colour, the prime concerns of the impressionist painters, find an unprecedented intensity of musical expression in Debussy.

The greatest difference which Rutter finds between pictures of to-day and those of thirty years ago is that there is less of the foggy impressionist type of work and more of the clear, clean-hewn type in which emphasis is laid on design. A new school of water-colour, for instance, has arisen out of this change of tendency, blobs and blottesque effects giving way to line and decorative design. Construction is a word constantly on the lips of artists and critics. Pictures are not supposed to emanate from a state of mind, but are built up. The growth of the interest taken in line-engraving, woodcuts and other disciplined processes, is symptomatic, for here design is obviously the essential consideration. In oil-painting wilful distortion of form and abrupt statement denote the desire to cultivate design even at the expense of vision. Design implies plan and construction—not just something that happened to a peculiarly gifted person.

How easily the second part of this description could be rewritten to describe the change that has come over music in our own time ! The greatest difference between music of to-day and that of thirty years ago is that there is less of the foggy impressionist type of work and more of the clear, clean-hewn type in which emphasis is laid on design. A new school of pianoforte writing, for example, has arisen out of this change of tendency, elaborate pedal effects giving way to clear outlines and toccata-like design. Construction takes the place of honour formerly held by atmosphere in critical parlance. Music is not supposed to emanate from a state of mind, but to be composed. There has been a growing interest in chamber music and the chamber orchestra, where design is obviously an essential consideration. In orchestral works deliberate dissonance and abrupt statement denote the desire to cultivate design even at the expense of communication. Again, design implies plan and construction—not something that happened to a peculiarly gifted person.

From the Pythagorean discovery of the relationship between sounds and numbers to Clerk-Maxwell's finding of vibrational analogies between sound and colour, science and metaphysics have been aware that the arts had something in common. Any textbook on pictorial composition will be found to embody principles held in common by painting and music. Signac, in his book explaining the theory and practice of neo-impressionism, describes the artist's activities in language that has a direct bearing upon music:

He will not begin a canvas till he has fixed the arrangement. He will plan the composition in harmony with his conception, adapting the lines and the tones to the prevailing note: horizontal lines to express calm; ascending lines, joy; descending, sadness; intermediary lines, all other sensations in their boundless variety. The play of colour will be in keeping with that of the lines: for ascending lines, warm and light hues; for descending, cool and dark.

Analogies between music and the other arts, even when made by scientists or philosophers, are admittedly hazardous; though in the currency of criticism they may throw a flash of light by relating something new to something known—which is, after all, the legitimate province of poetry. As long as it is understood that an analogy hinges upon a chance association or a loose application of terms, this flashlight method of cross-reference enriches discussion. Prokofiev, for example, may be described as a cubist in music, because his thematic material is square-cut and clearly defined, his manner of procedure uncompromisingly free of vagueness, and his favourite matter symmetrically patterned in quadruple time. The intention is to convey the impression of something rather ruthless, angular and demanding an intellectual approach in appreciation—and the term cubist fits the case aptly enough. "Oh, it's like that, is it?" thinks the reader, and passes on. It is such flashes of poetic cross-reference which go to make criticism stimulating; and if it is not pushed too far, as in attempts to identify this composer with that artist or poet, or this key with that colour, it is as legitimate and as informing as any other form of imagery. There is undoubtedly a private pleasure in discovering that the sound of a trombone has something about it that makes one think of scarlet flannel, or that Grieg's harmony is like tinted ice-cream. The charm of Edith Sitwell's poetry resides in our sharing or endeavouring to share a continuous succession of such little private discoveries. And it was out of two or three flashes of this kind that the present inquiry evolved. It is for the reader to judge whether they were flashes in the pan.

Yet the closer one examines twentieth-century tendencies in

music and painting, the more one is struck by parallel instances that cannot be dismissed as coincidence or fancy. True, it would call for some ingenuity to discover in painting an analogy for tonality, or in music an analogy for perspective, though the fact that they have both been to a great extent jettisoned tempts one to seek for some affinity between them. It may be that what they had in common was nothing more than the authority of long usage, and that air of fore-ordained eternal necessity with which scholarship invests established practice. The tumbrils of the revolution brought all sorts of people into unsuspected relationship.

That something more than coincidence couples these two conceptions I am encouraged to imagine on reading in Sir Donald Tovey's 'Normality and Freedom in Music' the passage that follows. From a digression into the subject of Bach's music for unaccompanied violin or cello, he proceeds:

We have learnt something about melody which Mendelssohn and Schumann have evidently forgotten, but which is essential for the understanding of polyphony. Melody is analogous to line-drawing, and the (modern) musician is accustomed to a melody that implies harmony as the (modern) draughtsman is accustomed to a line-drawing that implies perspective; but melody and line-drawing may have powers of their own which are independent of these implications.

I have taken the liberty of putting brackets about the word modern in this quotation, because while I am using the word in the sense of contemporary, Sir Donald intends it to mean normal or accepted. With this understanding we may adopt his dictum as apt to our purpose, which is to examine, if we can find them, parallel trends in the art and music of our own time—beginning where Sir Donald left his discourse, with Debussy.

But at this point, as though to remind us that analogies are elusive game, there comes a significant passage from Richard Capell's recent essay on Beethoven,<sup>(1)</sup> on the subject of tonality and chiaroscuro:

Beethoven arrived when harmony had come to the point of providing music with the resource of what may be called a kind of chiaroscuro, by the establishment of the modern post-Renaissance sense of relationship between keys and of their effect, in a composed scheme, as of lighter and darker planes . . . Once modulation had become a recognized device, the autumnal chromaticism which was to signify the closing era of tonal music was inevitable . . . Beethoven's temperament and genius impelled him, together with the fact of his juniority to Haydn and Mozart, to extend his

<sup>(1)</sup> 'Music & Letters,' Vol. XIX, No. 4, October 1938.



references among the keys, and, by making more of their contrasting characters, to produce enormously enhanced effects of "dramatic chiaroscuro" . . . plunges into the abysses on the left or sub-dominant direction, or ascents, made so momentous by preparations of unheard-of tensity, into the light—to say nothing of all the transitions into milder zones solemnly veiled or peaceful and bland . . .

All this is very interesting and very suggestive. Although chiaroscuro does not mean quite the same thing as perspective, yet I believe Tovey and Capell have the same conclusion in mind, which is the rooted conviction that music reaches into an apparent third dimension just as painting does, away from the beholder. Do not we musicians speak of modulations to *remoter* keys? And was it not part of the craft of picture-designing to lead the eye away to an illusory distance and back to the foreground, in just the same way as it was the craft of designing in sonata form to lead the ear out of a stated key through sundry adventures among the keys and home again to the tonic? And may we not regard the distinction between chiaroscuro and perspective as the difference between two ways of describing the same thing, one in terms of light and shade, the other in terms of line?

Now Debussy is in a peculiar position to furnish evidence for such an examination, being coupled by conveniently loose phraseology with the Impressionists. Even in a term applied out of haphazard awareness of something in common (and that, in the first instance, a nickname which happened to stick) there must be some justification in fact. Historically there is little, for by the time Debussy launched into the characteristic phase of his career impressionism in painting had achieved a measure of recognition and reaction had set in. In any case his affinities outside music were with the symbolist poets rather than with any group of painters. It is recorded that Satie once suggested to Debussy transposing into music the means that Monet, Cézanne and Toulouse-Lautrec had made known; but it is doubtful whether Debussy was ever consciously affected by this suggestion. Yet Monet's painting, which may be regarded as impressionism in its most characteristic aspect, has been likened to Debussy's music on the strength of "a shimmer and a glow" that it leaves in the memory. And a rough-and-ready description of impressionist painting, as concerned with representing impressions rather than with analysing solid realities, corresponds reasonably closely to the notion that Debussy's music was concerned with suggesting sensations rather than with developing purely musical ideas. There is felt to be something in common between the first-glance vision, unencumbered with

considerations of mass or spatial content, which the Impressionists cultivated in their studies of the play of light over the surface of things, and the semi-somnambulist drift of Debussy's music, disdaining formal musical processes but fulfilling a purpose of its own in the weaving of pure sound shot with elusive fantasy. Impressionism in painting may be seen as a reaction towards lighter and brighter colour, a deliberate development of the "division of touch" which Delacroix learned from Constable, and Manet and Pissarro admired in Turner, along with the bright local colour of pre-Raphaelite detail. And, translating colour into sound, Debussy's harmonic texture may be seen as a reaction towards purer and subtler sound, a deliberate exploration of the possibilities of the pure harmonic series independent of the lines laid down by previous composers. Even the practice of the "added note" and the soft clash of the second may be brought into the analogy, playing a similar part to the juxtaposition of touches of different tones or colours which the painters mentioned preferred to a flat uniform surface.

When it comes to comprehensive criticism it is remarkable how parallel run the verdicts. In painting that avoids anything tangible, representing not the objects themselves but their appearances, tactile values are found lacking. In music that avoids anything more concrete than wisps of suggestion and associational whimsies, musical coherence is felt to be lacking. The Impressionists ran the risk of sacrificing compositional values in consulting the caprices of nature. Debussy tended to neglect compositional values in following the caprices of fancy. He valued new sensations of timbre and subtle evocations of atmosphere above organic development, as the painters of ten to twenty years before had valued experiment and fleeting appearances above pictorial creation. On the credit side it may be claimed for the Impressionists that their disintegration of local colour gave rise to an enrichment of colour values and a wider range of nuance. In the same way Debussy's disintegration of tonality enriched the vocabulary of music and opened up new possibilities of nuance.

Comparisons between Debussy and the Impressionist painters bring to light sufficient correspondence to substantiate the nickname they are made to share; though it is rather stretching the point to extend the term "impressionistic" to the process of outlining a melody (or a bass) in a sequence of parallel chords—a process which, after all, is as old as fourteenth-century fauxbourdon. But it should be borne in mind that while impressionism in painting was the last phase in a long search after realism—on which modern painting has resolutely turned its back—Debussy was emphatically

not a composer of realistic or programme music. In the less crepuscular manner of his earlier and later work may be seen in clearer lineaments the formal motive of his entire output. It was never logical so much as decorative. And its decorative quality relates it to another order of graphic art altogether, of which Japanese prints and Whistler's pictures are the examples that come most readily to mind. It has their characteristic light floating movement and freedom of design to which detail is subordinated and superfluity utterly foreign. In its studied inconsequence and tenuousness the typical Debussy music emulates the subtle rightness of Oriental design rather than the dogged logic of Teutonic development; and its aim, as Edward Lockspeiser has pointed out, was not to trace the growth of ideas but to convey a series of sensations. The charge of vagueness can be made against Debussy only by those who fail to appreciate the distinction between a profound sense of design and a marked feeling for pattern. And it is this sense of design which rather strains the analogy between Debussy and the Impressionists. But for the fact that he followed his instinct rather than working to a theory, one might class him with the Neo-impressionists, who developed *pointillisme* as a scientific system and brought back design into painting: not for realistic but for decorative ends.

An explanation of this particular "ism" and of the division of touch practised by the Impressionists and their immediate successors may not be out of place here. Pigments when mixed (that is, as the ingredients of a pudding are mixed) lose what brilliance they may have individually and, the greater the number of pigments the duller the resulting mixture. The same, as we know, holds good of an over-elaborated score. But by placing pure colours on canvas in such a way that at a certain distance "optical mixture" takes place in the eye of the beholder, a lighter and brighter effect is obtained. This was known to certain painters of the past though not generally practised. The technique of producing such effects is known as division of touch, or luminism, the aim being to recapture the sparkling vibration of light; and the type of touch varies—comma strokes, mosaic squares, or the dots from which the French term *pointillisme* is derived.

It is a commonplace that too many notes dull the purport and tangle the texture of music. And the secret of luminosity in either painted surface or musical texture appears to lie in steering between mixture and isolation. Debussy's predilection for chords derived from the pure harmonic system of overtones is closely related to the Impressionists' return to the pure colours of the spectrum.

And Debussy's orchestration (using the term in its widest application) is impressionistic, or rather pointillistic, in that it consists of small motifs of melody, rhythm or timbre. Incidentally this orchestral *pointillisme* survived into his neo-classic phase.

The manner of orchestral scoring which abstains from mixing the three component strains of strings, wood wind and brass, may be said to owe its clarity and brilliance to something analogous to the palette of primary unmixed colours. In effect it can be as bold or as suggestive as good designing in three colours, which can be studied to good purpose on any station platform.

Following the Neo-impressionists in their rehabilitation of composition in a codified divisionism, the Post-impressionists, so called for purely chronological convenience, personified so many further reactions against impressionist haphazardness and blazed so many original avenues of research in the rehabilitation of decorative design; to be followed in turn and on still more individualistic lines, by the *Fauves* or Wild Men. Reaction was inevitable, as neo-impressionism, like Debussyism, led into a blind alley. Music which has tried to dispense with decorative design has done so from literary or illustrative motives rather than through impressionism, relying on "programme" to lend coherence to an exuberance of expressionistic resources. Both the Impressionists and Debussy actually pointed the way to the reaction they provoked—another resemblance, if a negative one—which in painting, with the breakdown of realism, turned to an increasing multiplication of personal styles and a preoccupation with design in its decorative and analytical aspects. In music, Debussy being too rare an individuality to be successfully standardized by copyists, the reaction took advantage of his liberating example to launch out upon further musical discoveries.

Much might be adduced at this point as to the seminitive influence of interest in the art and music of the past—of the pre-European past and even the primitive present in the arts, of pre-classical and folk music; of an individualism on either hand which ranged over all time and all parts of the world in discovering fresh starting-points for a complete break with tradition as bequeathed by the nineteenth century. There has never been such a decisive rejection of the immediate past in the history of music and the arts in Europe. Experimental literature, music, painting and sculpture, each the outcome of the increasing specialization of modern life, have developed along seemingly independent lines; and with the heightened tempo of modern life these developments have taken place too rapidly for most people to keep pace with



them in more than one direction, even with the necessary leisure and enthusiasm to make the effort.

The irony of the situation is that while the general public maintains an indifference tinged with hostility to modernity as such, the modernists or their critical interpreters are convinced that their work embodies the spirit of the age in the same way as do the motor-car, the aeroplane, the steel bridge or the line of electric pylons. And it is in their kinship with these typically modern phenomena that the arts of the present day derive what they have in common and their characteristic modernity. Generally speaking the new developments are manifestations of the changed conditions of existence. Efficiency is the lesson taught by machinery and modern business. The arts have learned to dispense with trimmings, to get down to essentials and to conduct research into their own problems instead of supplying amenities to life. Functional architecture, abstract or "constructional" art, and a new classicism in music, all testify to the same ideal. J. L. Martin sums it up admirably in 'Circle', the 1937 symposium of the constructional movement:

The only possible departure for artistic creation is modern life . . . and that life includes *all* contemporary realities. The balancing and controlling counterpart to a contemporary technique is an equally contemporary aesthetic . . . The new aesthetic exists in the motor-car and the aeroplane, in the steel bridge and the line of electric pylons. Its values, precision, economy, exact finish, are not merely the result of technical limitation. They are the product of artistic selection. The modern architect and the industrial designer . . . move instinctively towards simplicity and economy. Even the painter and the sculptor, forced as they are from expression "through machine technique", have, in non-figurative work, abandoned the accidental for the exact, and have replaced the ornamental by the constructional. The fact that the various arts have independently evolved a contemporary formal vocabulary is evidence of a step in the transitional phase towards cultural unity. It is important to add that the elements which these arts have in common (non-figurative form—impersonal technique) they have received separately from their common background and have evolved within the limits of their own materials. Each art maintains its own scale of values; in the case of painting the thrust and tension of balanced colour, in the case of sculpture the play of forces and volumes in space.

The decisive phase in twentieth-century art was Cubism, and the most potent original influences in music since Debussy have been Schoenberg and Stravinsky. It may be found that these have a great deal in common. To the plain person, this might be reduced to its simplest statement as dissonance and distortion. Our excerpt from Tovey's lecture hinted at some metaphysical kinship between

tonality and perspective, both of which have undergone drastic handling by modernists. There is, one cannot help suspecting, an even closer kinship between dissonance and distortion, which have become integral features of twentieth-century music and art.

It has by now come to be accepted that the camera has relieved painters of the obligation to imitate appearance, the fulfilling of which at least induced people to look at pictures even if it perpetually gave rise to misunderstanding of their purpose. The growing cultivation of still life indicates the painters' favour for subjects comparatively free from sentimental or other associations. And the human proclivity to discover associations is partly responsible for the practice of distortion, by which artists seek, though not necessarily of set purpose, to discourage that proclivity.

In our own time the copious mechanization of popular music has created a distinct cleavage between music as an amenity and music as an art. That familiarity rich with association which was music's equivalent for naturalism has gone the proverbial way of familiarity, so that common musical parlance seems scarcely fit for serious discourse and has lost the power it once had of raising literary or ethical issues. The taste for music with implications of this sort is happily waning. "Still life" music, the kind that cannot be rhapsodized about, has risen in popularity in the work of Bach, Mozart and Haydn, and modern composers are expected to write music rather than commentaries on life or literature. Dissonance, naively described as wrong notes, similarly serves to defeat the perpetual tendency to discover the reminders that lie in musical processes without it. Like distortion, it arises out of the creative artist's preoccupation with compositional problems, and the manner of its use provides internal evidence of its origin. Distortion may be regarded as a means of expression, as in El Greco, or a purely pictorial consideration, as in Cézanne. It is without precedent in the art of the past only in the second aspect; and it is here that the art of the present makes its decisive break with that of the past. Dissonance has a long history as a means of heightening musical expression. As the actual stuff of which music may be made it was hardly considered until the present day—although we may trace it back to 'Tristan und Isolde'. It has developed largely at the expense of tonality, just as pictorial distortion has developed with a temporary abandonment of illusional perspective.

Cézanne, regarding himself as a primitive in search of pictorial solidity, avoided stereoscopic realism in landscape, in addition to the impressionist cult of fleeting appearance. He devoted his long, lonely and arduous career to the attempt to suggest recession by

modulations of colour and tone. At the same time he adopted simplification in landscape out of a passionate and persistent desire to get to the underlying relationships of form—a simplification which has been modified by subsequent painters as an end desirable in itself, bringing about a tendency to impose patterns of the artist's invention instead of seeking for them in nature. This tendency was convincingly justified by Braque, the joint inventor with Picasso of Cubism, when he wrote :

In art, progress does not lie in an extension of means, but in the knowledge of one's limitations ; limitations of means gives style, engenders new forms and impels one to creation. The charm and force of primitive paintings are often due to limited means. On the other hand extension of means often brings about decadence in art.

The maxims of Cubism were, in brief, that beauty lay in strength rather than in weakness ; that straight lines were stronger than curves ; that painting should go back to simple forms, the simplest being the cube or crystal, bounded by straight lines. This access of enthusiasm for the rigid straight line as against the compliant curve may be compared, in effect, with Stravinsky's conversion to diatonic hardness, and the rhythmic drive and percussive quality of the crystalline phase of cubism has something of the same tonic astringency.

In the cubist pictures surface, formerly held to fulfil little more than a secondary ornamental function, supplanted perspective as the basis of composition, of which this had been the main consideration since the Renaissance. Colour was treated as arbitrarily as line and the surface came to be enriched by a variety of foreign substances—sand, patches of textile, buttons, scraps of paper or string—substituting a kind of forward depth for the illusionist recession in the creation of new formal harmonies. The representation of physical objects was reduced to symbols on a flat surface, and complicated by incorporating perceptions of the same object or sections of it from different angles of vision, or, furthering the reaction against illusionist perspective, even on different planes.

There was no Cézanne to father modern music, but the tendencies summed up in his work have their counterpart in modifications of the classic ideas of harmonic behaviour ; and the simplification which Cézanne wrought in landscape is analogous to the growing disregard for the expected in progression, and in the taking of short and shorter cuts in the processes of harmony. Established conceptions of tonality have been as much affected by this elimination of the obvious—the essential modernity of which may be seen in the

art of story-telling, and to a concentrated degree in poetry, as well as in pictorial simplification—as by the recovery of the ancient modes into current practice and the infiltration of folksong influences which refused to be fitted into the procrustean bed of the major-minor system. Folksong has served the same office as the study of antique or primitive arts; lessons learned from the carving of negroes or Aztecs, Byzantine mosaic or medieval stained glass, bore no more relation to the picture-making of the nineteenth century than untaught folksong or medieval plainsong or organum did to the convention evolved by the great German and Austrian composers. We know that Bartók's intensive study of Magyar folk music has deprived him of the accepted sense of the diatonic scale of tone relationship, and we must expect to find equally subversive influences at work in twentieth-century painting.

To leave Cubism for further consideration, we may trace in some of these multifarious influences a very interesting series of parallels between music and art. We may see, for example, in the adoption of outline by certain post-impressionist and later painters a tendency clearly related to the outlining of prominent themes by modern composers. The relationship between the outlined figures on Greek vases, the lines of lead circumscribing or supporting stained-glass designs, and the blue outlines of post-impressionism or the more trenchant lines of the *Fauves*, are as natural as that between the magadizing of the Greeks, the severe organum of the medieval church and the consecutive fifths, triads or dissonant intervals or chords of modern music. And just as Henri-Matisse or Rouault introduce line to emphasize the salient features of their compositions in colour, so Puccini or Stravinsky emphasize melody or motive by presenting it as a stream of harmony. Outline supplies an element of strength in designs which dispense, to a less or greater degree, with perspective on the one hand and with tonality on the other.

It was natural that a partial or total neglect of one dimension should be accompanied by a heightened interest in two-dimensional design and a concentrated development of the means this placed at the artist's disposal. Outlining was but a detail in this development, in which the prime considerations were colour and line. And it is no exaggeration to say that colour assumed an importance it never had before: from the rank of an accessory in representational art it was promoted to first or second place as an integral feature of design. Painters displayed an ever greater daring in its choice and disposal, and studies in the interaction of adjacent hues held a fascination which easily outweighed considerations of



representational fact. It was a natural step from the post-impressionist discovery of violet shadows to Picasso's pink harlequins and Marc's blue horses. In music there has been a parallel development—greater freedom in the constitution and behaviour of chords, with increased daring and subtlety of harmonic resource; and chromatic harmony, from serving as a sort of spice or expressive inflection, has been promoted, by such as Scriabin, to the predetermining motive of composition. In both arts, even when colour and harmony have resigned prior consideration to problems of form, the material to hand has been the richer for these researches.

Related to preoccupation with colour there has been a deepened sense of the characteristic qualities of medium—a delight in the sheer "paintiness" of paint or in the sheer sonority of sound. It is here, even more perhaps than in dissonance and distortion, that the modern artist or composer loses touch with the plain person, upon the approval of whose plain forbears so much of the successful virtuosity of the nineteenth century depended. A virtuosity of execution is so much more tangible than the pursuit of a purely professional pleasure. This feeling for medium, this respect, one might say, is responsible for the clear distinction drawn between stone-carving proper and the so-called sculpture that is a matter of modelling, and for the cult of the piano as an instrument of percussion rather than a handy substitute for instruments that sing. The respect for wood and stone has reached a point at which the sculptor will not compel these substances to resemble anything but wood or stone.

There is no direct musical counterpart to Cubism, but a number of recondite features of modernist art may be seen in contemporary musical practice. Some of them are found in Stravinsky—whose style, incidentally, has undergone almost as many transformations as that of Picasso. "Linear" counterpoint, closer-knit texture and more concentrated forms, have to some extent supplied the structural stiffening formerly sought in contrasted keys; but a satisfactory new basis of large-scale composition has yet to be found. In the hands of the atonalists, texture, which was a decorative adjunct to the music of ideas, has been adopted as the consolidating agent in composition, in default of a more intrinsic principle, along with mathematical methods of procedure more apparent on paper than to the ear, which finds harmony and melody equally arbitrary except in so far as the one sedulously avoids concord and the other what might be called singable motion. The interest in texture was shared by composers less fanatically devoted to the technique of spinning sound out of set selections from a hypothetical scale.

For the closest analogy to Cubism, its disintegration of appearance and its re-assembling in patterns of the artist's choice, we must turn from Stravinsky to Expressionism, more narrowly termed atonality. But other aspects of Cubism have their musical analogies. The simultaneous presentation of different aspects of a subject, or of parts of the same subject in different planes, for instance, has an obvious resemblance to the linear counterpoint which invites us to listen to more than one thing at a time, or the clashing of simultaneous streams of harmony, for which biplanal is as significant a name as polytonal. Both consist in a new synthesis of elements of experience, conceived with a view to creating richer surface or richer texture. And those experiments of elaborating the surface of painting with foreign substances were no less fantastic, though no doubt less influenced by association, than the introduction of motor horns, whistles, sirens or typewriters into orchestral scores. The practice of sticking things on to a ground has grown into the rather sophisticated art of *collage*, a fascinating variant of the nursery occupation known in my boyhood as "scraps". If there is a musical equivalent of this art of mounting cuttings and scraps, it is kinder to assume that it is exercised unawares.

Expressionism, associated above with Schoenberg and atonality, is the somewhat paradoxical term used for painting that developed on purely abstract lines and music completely divorced from traditional association save for certain technical textural processes. It was about contemporary with Cubism, and, as we have seen, there is some relationship between them. The term was intended to imply the opposite of Impressionism, in its widest sense, as embracing any form of recording impressions or representing the objective world. Expressionism is supposed to come from within the creative mind. Arnold Schoenberg's enthusiasm for the movement, to which he belonged as both painter and composer, is recorded in an article in 'Blauer Reiter', the expressionist journal, in 1912-13 :

There are signs that the other arts, which are apparently more closely connected with matters of theme, are reaching a point where they will overcome their faith in the supreme power of the understanding and the consciousness. I was overjoyed to read Kandinsky's book 'The Art of Spiritual Harmony', in which the course to be followed by painting is indicated, and which gives rise to the hope that those who ask for a text and thematic content will soon have asked their last.

Kandinsky's abstract paintings were at one time supported by the theory of a visual scale corresponding to the scale of sound, and he used musical terminology freely in expounding his practice.

Later his theory was based less on the assumption of a correspondence in scale, and more on the conception of an art analogous to music in its independence of sense impressions from nature, though equally free in creative expression along the line of its own being. As Herbert Read puts it ('Art Now', 1936):

Painting—which may be described as the disposition of colours on a plane surface—appeals to our senses directly, without the intervention of images or of logical concepts, exactly in the same way that music does. There is no *inherent* reason why painting should not be used to express the logically inexpressible.

This mathematical order of beauty has been realized in an impressive body of abstract or, as its exponents prefer to call it, constructionist art; and there is no inherent reason why music should not attain a state of impersonal perfection of design worthy of the internal-combustion engine, except that even the severest neo-classic music or the purest of abstract painting cannot in fact attain to the inhuman perfection of machinery. There must be something personal about them, some "fingerprint" of the creator, however aloof the matter and manner, in the very fact that they are the work of human artists. Ivor Newton, whom I have quoted before, wisely observes: "The search for beauty soon becomes tiresome if it is not bound up with the love of life . . . Alloy is more serviceable than pure metal."

We have seen the music and art of the last thirty years going through an unprecedented ordeal of experiment and reacting from an extreme individualism to the classic ideal of a proposition in geometry. And now there are signs that impersonal purity was too negative and protesting an ideal to last. Chirico and certain of the Surrealists have rediscovered an emotional as well as an "architectural" significance in perspective; and music is oscillating back from the paradoxical puritanism of the post-war decade towards a better balance between form and feeling. After having got down to the bare essentials of their being, the arts are in a position to absorb psychological and imaginative influences, and once again to take up what was rejected of the immediate past, if need be, with less risk than there was thirty years ago of the misunderstanding of their purpose.

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## SCHUBERT AND THE ROMANTIC PROBLEM <sup>(1)</sup>

BY HANS KÖLTZSCH

If we are asked what it is that examination of a given category of Schubert's compositions directly yields for the appreciation of the Schubertian "phenomenon" and of the Schubertian "legend" the answer must be that at the heart of Schubert's being as a creative artist is found his problem of the due formation of his musical thought. The strenuous labours he undertook in the field of the solo pianoforte sonata, with results showing stages and shifts of development and transformation more striking than any revealed by another category of his art—these labours, added to the lamentable fact of his premature death, compel recognition of his grappling with problems of formation as the central activity of his creative genius. An altogether different line of approach, then, is indicated from that which inquiry has in the past adopted in endeavouring to survey Schubert. Manifestly his formative powers and formative tendencies are to be found concentrated not in the songs but in the instrumental music. From the inordinate realistic compositions of his boyhood's days, on through those first major efforts in the way of instrumental music, more or less experimental, which characterized his production in 1817, and up to the heights of the creations of the last years, which were wholly dominated by instrumental composition, Schubert wrestled with formation and naught else.<sup>(2)</sup>

"I want"—we have his own words in that memorable letter to Leopold Kupelwieser of March 31st 1824—"I want", he said, "to clear for myself a way to a great symphony".<sup>(3)</sup> That was the lodestar whose guidance impelled him especially in his last creative

<sup>(1)</sup> Chapter IV of 'Franz Schubert in seinen Klaviersonaten' (Breitkopf & Härtel, Leipzig). Translation by Richard Capell, published (with the omission of some footnotes) by permission of the publishers.

<sup>(2)</sup> Here, too, is perhaps the clue—though another factor may well have been the inducement of possible renown and a livelihood—to his indefatigable essays in the field of opera, which he relinquished only with his life. Whatever the restrictions, the concise conduct of dramatic ideas and action allowed him manifold possibilities for musical expression.

<sup>(3)</sup> "Ich will mir . . . den Weg zur grossen Sinfonie bahnen."

period, when he had emerged not only from the tangles of his experimental years but also from the spendthrift exuberance of his early maturity, to soar superbly in quest of a new formative fashioning in some austere, intellectual synthesis.

The driving force behind this passionate quest for a shape and mould was an impulse not altogether Schubert's own: the existence of a great tradition in the world into which he was born was the prime factor. He was no uncircumscribed pioneer but was the heir of the great classics, and the wealth and weight of the legacy, bequeathed to him in forms of consummate achievement, could not but determine the nature and direction of his own formative endeavours; hence the whole tragedy that ensued of the inevitably unrealizable. In another chapter I have pointed out how formidably the classical model, Beethoven's above all, loomed in Schubert's vision, admonishing him throughout his whole creative course. It may fairly be said that in Schubert's heart of hearts Beethoven was the cardinal point of all his projects and aspirations. So it was when as a lad, in about 1815, to his friend Spaun he burst out with the words: "There are times when I secretly believe that there is something to be made of me—and yet, after Beethoven, what is there left for anyone to do?" And so it was when he lay dying, and Beethoven was named in the obscure utterance of his delirium.<sup>(4)</sup> Obviously and quite systematically he sought to form himself on Beethoven. The result in the territory of the pianoforte sonata was that he found himself in desperate blind alleys when conflicting considerations, principally formal to start with, began to encroach on feeling itself and the shaping of its expression; and after the fleeting victories represented by the pianoforte music of 1825 he was yet to come to grief at the end of his creative life.

The words we have quoted from the letter to Kupelwieser of March 31st 1824 are a clue to the secret workings of his mind through all the various stages of the course that was so soon to be cut short. More or less unconscious in his boyhood and early maturity, they presented themselves vividly to his awareness in his last period. This period of Schubert's creativeness is to be regarded not as one of a clarification of purpose so much as a deliberate resort to the principle of intellectual abstraction, and an aversion from that life, warm and pulsing, which had promised him so fair and cheated so unkindly.<sup>(5)</sup> It may be that Schubert, had he then been spared

<sup>(4)</sup> "You are in the room you always had," said his brother Ferdinand, "and lying on your own bed." "No," said the dying man, "that's not true! Beethoven is not here!" (Grove).

<sup>(5)</sup> Much the same predicament was the lot of Schubert's friend Mayrhofer, who foundered in suicide.

the "abhorred shears", would have prosecuted this principle of objectivity to its bitter end; so much, at least, is suggested by the contemporary analogy of the benumbed and petrifying men of letters of the movement, such as Friedrich Schlegel, Zacharias Werner and Clemens Brentano. The tragedy of such artists is not less affecting than that which the world has always been ready to recognize in Beethoven's high fate. It is the tragedy of such as Hölderlin and Brentano, Novalis, Kleist<sup>(6)</sup> and Schelling,<sup>(7)</sup> as it is also that of the other romanticists in the musical history of that and a later age, of E. T. A. Hoffmann, Schumann and Wolf. Who, indeed, are these that tread the scene? They are strivers and strugglers, natures fated not to take their ease; not men that music has simply blest, not men blissfully bemused. Natures of that sort—and to them Schubert belongs—are "heirs late born and bred in the wealth of a far-developed intellectual culture not of their own acquisition, and endowed or, if you will, encumbered with all the intellectual possessions and spiritual refinements of a generation far down the stream of time".<sup>(8)</sup> There are creative artists upon whom a great tradition casts a magic spell; it builds about them an insuperable wall, and their imaginative lives are conditioned by that venerable masonry. Such men are called romantic. There have always been such in the course of musical and cultural history—artists simply unable to swim in the current of an accepted style—and when they are not merely sporadic but actually dominate their period that period is one of romanticism. So it was in the history of music from about 1800 onwards. But to apprehend romanticism aright, its nature, aim and value, the first thing to take into account is the question of formative procedure.

It is not characteristic of romanticism to insist upon its own innovations or to set itself up in antithesis to the classics. The romantics, as Schleiermacher once put it in a letter, "are far from wishing to form an aggressive secession". They not seldom regard the classics with a passionate devotion, while feeling "with a mortal vehemence", in Becking's words, "the inordinate but ineluctable burden of their romantic destiny". They feel their nonconformity and the spirit that impels them beyond the frame of the classical model, as their fate. They are impelled to the arrogance and *ὕβρις* that Hölderlin expresses in his "für die mich Apollo geschlagen"; they strive for grandeur and universality—while

<sup>(6)</sup> Kleist in his obstructed humanist activities—"verschlossenes Tatmenschentum" was Cysars's phrase—all his life strove in vain with a great exemplar, the antique.

<sup>(7)</sup> This philosopher's intellectual career was typical, with his renunciation, at the end of his life, of science and system and his surrender to mystical faith.

<sup>(8)</sup> Rudolf Unger in his essay, 'Vom Sturm und Drang zur Romantik'.



haunted with the tyrannical tradition represented in philosophy by Kant's system, in literature both by Goethe's writings and by the conduct of his life, and in music by Beethoven's and Mozart's work. Romanticism is never and ever, in direct antithesis to finite classic art, infinite. Never; since for the romanticist the walls tower ever more formidably of that image of the world which is his inherited exemplar and ideal. He is anything but traditionless—nothing of that sort was known until, in literature, the reaction against romanticism set in with the "young Germany" movement in about 1830—but within his restraining circuit he is for ever buffeted to and fro by consuming and unrealized longings and the endeavour to give his thought formation; and it is all in vain. The late-born generation lacks ability to come generously to terms with humanity; it lacks the atmosphere of liberty of classicism and the classic aptitude for grand stylization, the harmonization of the individual nature with mankind in an ideal culture; it lacks that calm reasonableness, that felicitous balance of all faculties, that sanity of genius. The tendency was not to apprehend objectively the artistic phenomena of classicism from the point of view of their historic conception but rather to minimize the gap—to assimilate classic art and romanticize its personalities. This is illustrated by E. T. A. Hoffman's imaginary notion of Beethoven. And the language of classical music, especially Beethoven's, was studied for what it could yield of subjective interest and impulsive vividness rather than in appreciation of the stringent logic of its formal expression. This, significantly enough, was Schubert's attitude in 1828.

Yet the brave spirits that set out so boldly "to complete the classics", as Julius Petersen puts it, cannot conceal the impossibility of the undertaking and the attraction they feel towards other ends. What they do is to make of the enclosed world to which they are doomed the most that artful imagination can, wandering in its byways and backwaters, lingering bemused and beguiled as the fancy takes them, nursing their fleeting illusions of worlds beyond the world's end, and flattering themselves in the specious freedom of a dream. There is no rejecting the established confines;<sup>(1)</sup> only the air is to be charged with more vibrant waves, more heart-thrilling. Objective restraints are sought—and subjective beauty created; the aim is the Theme but, instead, the "heart's aphorism" is achieved; ambition would soar with the broad wings of the symphony, but what is performed is the dipping flight of

<sup>(1)</sup> As Petersen has said: "The formal conceptions of the romantic style in music represent not the negation of classicism but endeavours to enhance and intensify it".

lyrical morceaux.<sup>(10)</sup> The romanticist takes fire from some poetic theme and pours into his music all his sentient being in a molten stream.<sup>(11)</sup> He is ever ready for spiritual adventures, is yearningly receptive; his will is to beget and form, his nature and need is to take in and submit. And in the event he is a dilettante, helpless in spite of all his vitality, in life as in art. There is no denying in Schubert signs of this strange dilettantism, more, for instance, than in Schumann, Cornelius, Bruckner and Mahler. The Viennese traits in Schubert's character entailed a certain passiveness in his attitude towards life and art, rendering him incapable of grappling with the difficulties of everyday existence, but allowing him the utmost scope for his ideals and illusions.

Indeed all the characteristics of the romantic personality, so vividly exemplified in Schubert, are particularly coloured in his case by his nature as a man of the south, a Viennese. Radically attached by the circumstances of his birth and his temperament to the people and landscape of his origins—"the most Viennese", as Kobald has called him, of all Vienna's great men—his existence bound up with the capital as it was under Metternich, his circumstances and scope absolutely typical of the period—Schubert is a variation of the romantic type of man, representing a peculiar contradiction and, like Bruckner and Mahler after him, harbouring in his breast the matter of a specially tragic conflict. He has not a great deal in common with the North German romanticists and their extreme sensibility of soul, exposed as it were, and full of unrest, self-questionings and strain; his susceptibilities and impressionableness have another spring and are, moreover, mellowed by his share of the easy-going Viennese spirit. The southerner in him apprehended the actual world; his attitude towards art was essentially "naturalistic"; he had a direct, lively, pleasurable, healthy appreciation of reality; and all this characterizes him as a "naïf" artist both in Schiller's and in the popular sense of the word. But it rendered him far less apt than a Schubert belonging rather to the "Sentimentals" (in Schiller's sense) would have been to deal

<sup>(10)</sup> A good illustration of this seems to me to be Schubert's principle in the composition of the modified and varied strophic song. Goethe, the plastically-minded, could never understand that; what he required of a composer was music that should preserve the firm shape of the stanza, thus transforming the stream of the verse by confining it to a frame. Schubert's impulse, on the other hand, was to cherish the living element within the stanza's form, and with the utmost sensibility to allow all imaginable range and fluctuation to the poet's thought.

<sup>(11)</sup> Thus it was that naturalistic impulses impossible of realization at the time of prevailing classical conventions acquired an extraordinary significance and range with the sensuous, nature-loving romanticists. The means had long been available, such as the dark lower tones of the clarinet, soft horn harmonies, the weirdness of the Wolf's Glen—one has only to think of the French operas of the time of the Revolution—but all this was now for the first time "romantic".

with the problems involved in creative romanticism, and with the discrepancies between the Will, the Ideal and the practically attainable. All that was problematic was the more disturbing and irreconcilable since there was so much in his nature that was naïf, non-speculative, southern and unpremeditative. To his contemporaries and the immediately succeeding generation Schubert appeared hardly more than to typify the easy-going, good-natured Viennese musician of the 1815-1848 period, a mere *επίγονος* of the classical masters, a *Biedermeier* man. In spite of the warmth of his affections and of his need for the support and cordial atmosphere of society, friendship and love, he rarely spoke even to his closest friends of the doubts and divisions in his soul—never going, even then, beyond the tersest expressions of his feelings, as his letters show in a way that now moves us by its very laconicism. If the circle of his intimates could so little suspect all that lay below the surface, the attitude of contemporaries and immediate posterity towards Schubert is comprehensible enough. It was his song-writing that caused these men to reckon Schubert as one of themselves, and little more. Here his Viennese temper declared itself most appreciably; what with his own talent and the absence of any heritage of matchless exemplars, his musical creation in this field was easier, less problematic and more accessible to contemporaries. Thus there was no difficulty about his admission to the circle of Bauernfeld, Leitner, Halm, Bäuerle, Castelli, Raimund, Grillparzer and J. G. Seidl. By the fact that he was a musician he was the less exposed to the oppression suffered by free and energetic minds in intellectual, political and social relations in the Vienna of Metternich's time. What the other trammels were that hampered him became, in his song-writing at all events, not yet apparent. As a matter of fact a good many of Schubert's songs—more than has been generally recognized—breathe the characteristic spirit of his age, that mild Viennese wistfulness, that rather lightly-borne sense of the sorrow at the heart of things, that cordial joyousness, in short all the sentimental sensibility of the *Biedermeier* age, and in particular the sugared and somewhat hypertrophic melancholy of old Vienna. The image of Schubert's personality as reflected in hundreds of his songs,<sup>(12)</sup> partial though this is, not to say cheap, was accepted by his contemporaries with hardly a second thought as, for that matter, it has been only too generally down to the present day. In his shyness and reserve he allowed hardly any other

<sup>(12)</sup> For instance, his setting of Leitner's 'Kreuzzug', where there is something of the romantic attitude of the Eichendorffian type—comfortably placid and optimistic—which, as Kahl has pointed out, is sporadic in Schubert, the expression of a passing mood rather than the utterance of the man's essential nature.

essential characteristics to appear on the surface ; or how would the songs of his ' Winterreise ' have failed, as they did, to be understood even in the circle of his intimates ? Meanwhile his instrumental music, which would have revealed another side of his nature to a perceptive observer, lay for the most part buried in drawers, unpublished and unknown to the contemporary world. And by the time more of it was coming to light in the eighteen-thirties a traditional Schubert was so well established in people's minds as to lead to a thoroughly mistaken appraisal of these instrumental works ; and hence, the new impressions being accommodated to the older, there developed the conception of Schubert as a composer simply bemused with the spirit of sound, innocent in his gaiety as in his Viennese melancholy, the master of *himmlische Längen*, divine divagations. Not until our own day has Schubert begun to be realized as a man who by an amazing impulse and effort raised himself above the mere sensibility of the Viennese *Biedermeier* generation and the peculiar stagnation into which the ideas agitating all Europe since 1789 had settled down in Austria—a man to be reckoned with the great problematic personalities of his time, a representative romanticist tragically driven by a relentless urge towards the formal realization, however impossible, of uncircumscribed experience and intuitions, and possessed by the whole romantic extravagance of ideals and illusions.

This appreciation has yielded a new definition of Schubert's character and induced a larger recognition of his place in the history of music and of general culture. These results, springing from the undertaking of what was predominantly stylistic criticism, may now be further contributed to by investigation in other directions—æsthetic history and individual psychology. But already our conception takes on the due dimensions, impressive and wonderful enough, of the naïf great man who in his youth revelled in the fantastic scenes of the subjects of Zumsteeg's compositions ; who long kept up his boyish enthusiasm for Kotzebue's rather inane make-believe world ; who with an inborn might like a force of nature, and at the same time with tremendously industrious application, strove to fulfil his historical mission ; the man who grappled with iron determination and a deep and passionate zest with the problems of the tasks that faced him ; the man whose entire position was as artist and as human being—born as he was into a generation that could not keep up with him, and enjoying in his own circle an all too limited loyalty, spending his life on a scene of busy and many-sided musical activity, yet ignored for years, a life of bitter disappointments and, within himself, unexpressed conflicts, to say nothing of the



difficulties of his everyday subsistence—tragically constituted,<sup>(13)</sup> as before the end he himself became aware; the man who, in the last days of his short sojourn on earth, so affectingly quiet and modest, we may say commonplace in a way, yet secretly so brimming with the joys and sorrows of life and art—that existence of his which makes nonsense of such a characterization as Schindler's with its superficial phrases about a level, beaten track and a want of mountain and valley, and which perhaps was understood in its true inwardness by two friends, and two only, Mayrhofer and Schwind<sup>(14)</sup>—gave himself up to delight in Fenimore Cooper's Red Indian stories, of all things, with that same sheer, incredible, naïve intensity and energy which, throughout all the vicissitudes of the years and in all the activities of his mind, in all his joys as in all his disillusionments and deprivations, had always and ever while he was mortal man pulsed in the soul of his being.

The spirit and essence of Viennese music and more, the sheer force of heaven-sent genius, mysterious and unanalysable, were in him, and these have—whatever the towering and incomparable heights attained by his predecessors, and however baffling the problems of realizable form which faced him—these have through him endowed the world with that vast treasury of his works in which, rather than in any tradition, is to be found the truth of Schubert's lineaments in all its grandeur and entirety.

<sup>(13)</sup> Certain English writers have recognized this "other side" of Schubert's soul, for instance H. F. Frost ('Schubert', London, 1881), and notably Joseph Bennett ('Musical Times', January 1897). Unfortunately the popular German monographs on Schubert (Niggli and van der Pfordten are particularly bad examples) seldom get beyond foolish commonplaces about the romantic *Meisterlein*. Among scientific German writers Moritz Bauer, in his essay on Mayrhofer ('Zeitschrift für Musik', 5, 79), lays due stress on the significance of the instrumental music in relation to Schubert's work as a whole.

<sup>(14)</sup> The former by his awareness in Schubert of a spiritual predicament not unlike his own; the latter by an intuitive sympathy with his friend's nature. See the sentence in Schwind's letter of November 25th 1828 to Schober, a few days after Schubert's death: "The more I turn over in my mind the thought of what he was, the more I realize what he suffered".

## THE ENGLISH CULT OF DOMENICO SCARLATTI

By RICHARD NEWTON

THE long popularity of Domenico Scarlatti's harpsichord music in England may well be accounted one of the most curious things in our very curious musical history. Unlike Bach, he has never needed a Mendelssohn or a Samuel Wesley to re-discover him; unlike the Virginalists, he has never had to wait for a radical change of taste to dispel more than a century's ignorance and misunderstanding: on the contrary, the reputation he gained here during his lifetime, though based on his earlier compositions only, was vital enough to withstand the momentous changes of the late eighteenth century, and has indeed survived, enhanced by a knowledge of his complete output, into our own day. His special excellences are of so un-English a character that we could hardly have been surprised if they had been but coldly appreciated here; yet between 1739 and 1800 more than a hundred of his sonatas were printed in England (far more, that is, than in any other country), and manuscript copies were eagerly sought after. In the following pages it is proposed to trace, so far as may be, the stages by which this extraordinary popularity was achieved.

In 1709 a young Irishman, Thomas Roseingrave, was in Italy, where he had been sent to study music. At Venice he met "a grave young man in black with a black wig", some five years his senior, whose harpsichord playing made him think that "ten hundred d—ls had been at the instrument; he had never heard such passages of execution and effect before". This was the beginning of the relationship between Domenico and England—or, as the late Dr. Grattan Flood would probably have pointed out, between Domenico and Ireland—and it was to have far-reaching consequences. Burney has described the meeting at length, from the account given him by Roseingrave himself, and it need not be quoted here again. It is important for us, because the intense admiration that Roseingrave during the next year or two conceived for Scarlatti was directly responsible for the beginning of the "Scarlatti tradition" in England.

We have no means of knowing how long the two friends remained together ; but they must have met again when Scarlatti paid his visit to London in 1719 and 1720, and his opera 'Narciso' was produced by Roseingrave. It is unlikely, however, that London heard any of the harpsichord sonatas at this time, for only the five fugues and a very few other pieces can with any probability be assigned to this comparatively early period.<sup>(1)</sup>

In 1739 Roseingrave edited a most important work, the title-page of which must be quoted as it stands :

XLII Suites de Pieces Pour le Clavecin. En deux Volumes. Composées par Domenico Scarlatti. Vol : I (or II). NB. I think the following Pieces for their Delicacy of Stile, and Masterly Composition, worthy the Attention of the Curious, Which I have Carefully revised & corrected from the Errors of the Press. Tho<sup>s</sup>. Roseingrave. London. Printed for, and sold by B : Cooke at the Golden Harp in New Street Covt. Garden ; Where may be had Volume the 2d. this work contains 14 pieces more than any other Edition hitherto extant. 12 of which are by this Author. y<sup>e</sup> other 2 is over & above y<sup>e</sup> No. propos'd.

Then follows the royal "Licence for the sole Engraving, Printing, and Publishing" in the course of which we are informed that

Benjamin Cooke . . . has purchased a Collection of Original Pieces of Vocal and Instrumental Musick, Compos'd by Signor DOMENICO SCARLATTI, and other Authors ; and with great Labour and Expence, has Engrav'd, Printed, and Fitted some of the said Works, in part of the same, in such a Manner as will render them very Useful and Entertaining to all Performers on the Harpsichord, or Organ, or any other Instruments, as the said Musick may require ;

it was "given at Our Court at St. James's the Thirty-First Day of January, 1738-9, in the Twelfth Year of Our Reign". Next comes a long and interesting list of subscribers, headed by the following note :

At the Request of several Subscribers, M<sup>r</sup>. Roseingrave has been prevail'd upon, to add a piece of his own Composition at the begining of the First Volume, by way of Introduction to the following Movement ; And in the second Volume, page the ninth, is a Fugue Compos'd by Sig<sup>r</sup>. Alex : Scarlatti, the Father of this Author ; and as these two Additional Pieces are over and above the number propos'd, I hope they will be acceptable to my honourable and worthy Subscribers, from their

most Obedient, humble Servant,  
Benj<sup>a</sup>. Cooke.

It has been necessary to quote thus liberally from the prefatory matter to this book because of its rarity : after much inquiry, I have

<sup>(1)</sup> The evidence on which this statement is based is too involved to explore here.

been able to find copies of it only in the Rowe collection of King's College, Cambridge, in the Henry Watson collection of the Manchester Public Library and at the Bibliothek der Freien und Hansestadt Hamburg. Subsequent reprints (which are fairly common) omit these details and, being undated, have given rise to much confusion among bibliographers.

Excluding Roseingrave's own "musical introduction" (surely a unique kind of preface!) and Alessandro's Fugue, we find on examination that this work consists of the thirty sonatas of the 'Essercizi per gravicembalo' (the only work Scarlatti himself published), taken in no particular order and interspersed with twelve other pieces. From this it is clear that by the words "any other Edition hitherto extant" Roseingrave was referring to the 'Essercizi per gravicembalo', which must therefore have appeared before the year 1739. This deserves notice because all bibliographers, from Fétis onwards, relying on the mention of the "Prencipe e Principessa delle Asturie" in the dedication, have dated the 'Essercizi' "before 1746" (on August 10th of which year the Prince of the Asturias became King of Spain). There seems to be no real answer to the question of how long before 1739 the 'Essercizi' may have appeared, but the following guess may be as good as any. Scarlatti took up his royal post in Spain in 1729, the year of Maria Barbara's marriage—a marriage, which, as Mr. Sitwell has reminded us, was "made the excuse for unparalleled demonstrations of extravagance". Now, the 'Essercizi' are an extraordinary piece of engraving, probably the most floridly magnificent piece of keyboard music ever published. Is it, therefore, too fanciful to suggest that its publication, which must have been very costly indeed, was part of the wedding celebrations of 1729?

But to return to Roseingrave. We have already seen that his book contained twelve new sonatas; how or when he obtained them can only be a matter for speculation, but it is certain that he gives us an earlier source for these than even the best MSS. The book known as 'Libro XIV', for instance, of the Venetian MSS.—the earliest of the set, despite the number affixed to it—is dated 1742 and contains only six of these twelve sonatas. The others can be found only in much later MSS. It is curious to note that one of these pieces—the Fugue in D minor—is omitted in Longo's "complete" edition of Scarlatti, notwithstanding the fact that its authenticity is attested by two of the early MSS.

A most striking fact about the long list of subscribers is that it contains hardly any of the noble and high-sounding names one looks for as a matter of course in an eighteenth-century work. The



subscribers were very largely professional musicians, and from this we may doubtless infer that Scarlatti's reputation was well grounded here, even before the actual appearance of his works in print (the 'Essercizi' can hardly have reached this country save as an isolated copy or two). Names such as the following strike the eye immediately: Mr. Charles Avison (of whom we are shortly to hear much more); Mr. Thomas Arne (whose admiration will be echoed at the very end of the century—now he is still in his twenties); Mr. William Boyce; Mr. Will<sup>m</sup>. De' Fesch. 2 books; Doctor Morris Green; Mr. John Harris. Organ Builder; Mr. Joseph Loeillet; Doctor Pepusch. 6 books; Mr. I. C. Smith. 3 books; Mr. John Stanley. B.M.; and (in Vol. II) Sig<sup>r</sup>. Geminiani; and Mr. Edward Purcell. Other names which at first mean little or nothing to a modern reader will be seen on reflection, or by consulting the invaluable Burney, to have belonged to "certain people of importance in their day." Among these are Mr. James Butler; Mr. Keeble.<sup>(1)</sup> 6 books; Mr. Henry Burgess Jun<sup>r</sup>.<sup>(2)</sup>; Mr. Thomas Gladwin<sup>(3)</sup>; Mr. (Samuel?) Howard. 2 books; Mr. Peaceable; Mr. John Snow. of Oxford; and (in Vol. II) Mr. Raphael Courteville; Mr. John Frederick Lampe; Mr. Joseph Mahoon. Harpsichord Maker to his Majesty.<sup>(4)</sup>

The names of these men, and of many others who could be summoned out of the darkness that has descended on them, did space allow, are sufficient to show that if Scarlatti did re-visit London in 1741-42—I do not find the evidence very convincing—he will have arrived just at the time when the whole town was busily enjoying "the original and happy freaks of this composer in his harpsichord pieces".

Of Benjamin Cooke, who would seem to have been a man of some enterprise, and of Roseingrave's relations with him, almost nothing is known. On the last page of a MS. harpsichord score of Alessandro Scarlatti's 'VI Concertos' for strings (preserved in the British Museum) he has scribbled the following note:

Dear B. Jonny. These Compositions are by no Less Master then Sig<sup>r</sup>. Alexander Scarlatti, which I must Desire you'd not communicate to any one but yr Self they being choice and things of

<sup>(1)</sup> "The first organ-player at Ranelagh was the late Mr. Keeble, and the second the late Mr. Butler." Burney.

<sup>(2)</sup> "... little Harry Burgess at the harpsichord in Drury-lane, where, for second-music, he often played concertos, generally of his own, as clean and as unmeaning as if set on a barrel.

<sup>(3)</sup> "Keeble of Chichester, and Gladwin, began to distinguish themselves as harpsichord players." Burney, *sub anno* 1736.

<sup>(4)</sup> His name can be clearly read on the harpsichord drawn by Hogarth in the second plate of 'The Rake's Progress', which is almost exactly contemporary—1735.

value. I expect no Return till I see you, when I will take it out in ale  
and tobacco, the ale of all yr Own Spinning  
I am with all Sincarety  
Y<sup>r</sup>.

B. Cooke

London Oct 18 1740<sup>(1)</sup>.

In 1744 there appeared

Twelve Concerto's in Seven Parts for Four Violins, one Alto Viola, a Violoncello, & a Thorough Bass, done from two Books of Lessons for the Harpsichord. Composed by Sig<sup>r</sup>. Domenico Scarlatti with additional Slow Movements from Manuscript Solo Pieces, by the same Author. Dedicated to M<sup>rs</sup>. Bowes by Charles Avison Organist in Newcastle upon Tyne. London. Engraved by R. Denson, and Printed for the Author by Joseph Barber in Newcastle, and Sold by the Musick Shops in Town, Price £1. 11s. 6d. MDCCXLIV.

This is a somewhat curious work. Avison has taken thirty of the sonatas from Roseingrave's two books, added to them eighteen other movements (which will be considered presently), and made therewith twelve 'Concerti Grossi' of four movements each. This has necessitated transposing many of the pieces (a tone upwards, usually), and of course the keyboard writing has undergone considerable modification at times, to make it playable on strings. Not the least valuable part of Avison's work is the light it throws on the manner of playing Scarlatti on the harpsichord by a cultivated contemporary musician. For by his choice of *concertino* or *ripieno* Avison shows clearly which parts of the music he considered should be *piano* and which *forte*; to these the upper and lower manuals of the harpsichord correspond accurately, and thus Avison can be a useful source of information to the modern harpsichordist who wishes to interpret Scarlatti as his contemporaries did. Some of these concertos should certainly be revived, if only as a counterblast to sundry modern arrangers who from time to time present us with an orchestral Scarlatti most incongruously daubed with every conceivable shade of the twentieth-century palette. In a set of concertos of his own composition published seven years later Avison carefully prescribed the size of the orchestra needed for this kind of work; he recommends six first and four second violins in the *ripieno* (more would "probably destroy the just Contrast" between *ripieno* and *concertino*), and warns us that to double any voice in the *concertino* would be "an Impropriety in the Conduct of our Musical Oeconomy, too obvious to require any thing shou'd be said on that Head".

<sup>(1)</sup> Incidentally, this shows that the date given in W. Barclay Squire's British Museum catalogue for the edition of the 'VI Concertos' printed by Cooke—i.e. (1733?)—is at least five years too early.

In making up the Scarlatti concertos Avison was naturally rather at a loss to know where to find his first and third movements, for the Roseingrave pieces are almost without exception spirited allegros. On looking at the eighteen pieces not to be found in Roseingrave, one immediately finds that all these are either first or third movements, and further examination shows that nine of them are taken from Scarlatti's "violin" sonatas. By his "violin" sonatas is meant a group of six (Nos. 36, 106, 176, 211, 217 and 271 in Longo's edition) which are found only in 'Libro XIV' (1742) of the Venice MSS. They are all in several movements and have figured basses, and on perfectly satisfactory internal evidence must be regarded as intended for the violin; they differ completely from Scarlatti's usual keyboard style. The remaining nine movements in Avison are all distinctly violinistic and, I believe, unique; they must have been taken from violin works now lost to us. How Avison obtained them there is no means of knowing.

It should be noticed that the title-page distinguished between "Lessons for the Harpsichord" and "Slow Movements from Manuscript Solo Pieces". This is strong confirmation of the opinion just enunciated: at this time the word "lessons" was almost wholly confined to harpsichord music, and "solos" meant pieces for the violin, flute or other melodic instrument, with a keyboard accompaniment; titles such as "XII Solos for a German Flute or Violin, with a Thorough Bass for the Harpsichord" are common, but "Solos for the Harpsichord" sounds as unnatural as "Recitative and Aria for the Pianoforte".

Avison's subscribers were, in the main, imposingly aristocratic; but there were a few musicians too, among them Mr. Festing, Sig<sup>r</sup>. Geminiani, Dr. Maurice Greene, Mr. Kelway, Mr. Nares, Mr. Burkat Shudi (the harpsichord maker), Mr. Wiedeman, and the Musical Societies of Carlisle, Glasgow, Norwich ("two Setts"), Oxford, York ("two Setts") and "The Philharmonick Society at the Crown and Anchor in the Strand on the Wednesday Nights 3 Setts".

In his dedication Avison had mentioned "my high Opinion of Scarlatti", and a footnote in his 'Essay on Musical Expression', published eight years later (1752), explains more precisely that Scarlatti

may justly be ranked among the great masters of this age. The invention of his *subjects* or *airs*, and the beautiful chain of *modulation* in all these *pieces*, are peculiarly his own: and though in many places, the finest *passages* are greatly disguised with capricious *divisions*, yet, upon the whole, they are original and masterly.

About the middle of the century Roseingrave published his 'Six double fugues' and added Scarlatti's "celebrated lesson for the harpsicord, with several additions by Mr. Roseingrave". This had already appeared, in its original form, as No. 25 of the 'XLII Suites de Pieces'. It is clearly an early work, closely modelled on the form of a Vivaldi first movement, and hardly explains the "celebrity" Roseingrave attributed to it—unless he was more than a little vain of his own numerous additions. One hopes that he did not pursue this method of expansion as a general rule; but, unless the plural is a misreading, the 'Dublin Journal' seems to record his playing of several sonatas with his own additions, in 1753.

Another event of 1752, and a most important one, was the publication of twelve new sonatas, edited by John Worgan. It has a long title in Spanish: 'Libro de XII Sonatas Modernas para Clavicordio<sup>(1)</sup> Compuestas por el Señor D. Domingo Scarlati Caballero del Orden de Santiago y Maestro de los Reyes Catholicos D. Fernando el VI. y Doña Maria Barbara'. It was printed in London "for the Editor and sold by J. Johnson facing Bow Church, Cheapside", the licence to print being dated August 1752. This is a somewhat surprising publication, for in 1752 Worgan was only twenty-eight years of age; he had taken his B.Mus. degree only four years before and can hardly have been known beyond his own immediate circle of friends. How then did he come by these twelve new sonatas composed by the personal servant of the king and queen of Spain? Let us go to Burney for a possible answer:

In his youth, he was impressed with a reverence for Domenico Scarlatti by old Roseingrave's account of his wonderful performance on the harpsichord, as well as by his lessons; and afterwards he became a great collector of his pieces, some of which he has been honoured with from Madrid by the author himself. He was the editor of twelve at one time and six at another, that are admirable, though few have now perseverance sufficient to vanquish their peculiar difficulties of execution. He is still in possession of many more, which he has always locked up as Sybil's leaves . . .

Bearing all this in mind, we must next examine a manuscript at the British Museum, Add. 31553. This is a large oblong folio, in an eighteenth-century binding, and stamped on the cover is the statement that "These Sonatas were composed by Dom<sup>co</sup> Scarlatti for Dr. John Worgan. This valuable volume is the gift of Mrs. Worgan to Charles Wesley". The book is found to be a most handsomely written Spanish MS of forty-four sonatas. The title-page

<sup>(1)</sup> *i.e.* the harpsichord. The cautious reader will not be misled, as was Joaquin Nin in his 'Seise Sonates anciennes', into thinking that the true clavichord with tangents was intended.



begins 'Libro de XLIV Sonatas Modernas . . . ' and continues exactly like the title-page to Worgan's printed edition which has just been quoted. There are a few directions in Spanish, such as "se mantiene el trinado" and "carrera veloz" (which will be sought for in vain in modern editions), and the whole concludes with a "Tabla de las Sonatas de este Libro". This is certainly the source from which Worgan printed his edition; the sonatas he selected are Nos. 3, 4, 5, 7, 10, 14, 16, 18, 24, 32, 36 and 37.

The statement that these sonatas were composed by Scarlatti for Worgan cannot possibly be accepted as it stands. A book of twenty-four Scarlatti sonatas (not dated, but on internal evidence contemporary) now in the Fitzwilliam Museum is headed 'Libro de Sonatas de Clave para el ex<sup>mo</sup> S<sup>or</sup> Enbaxador de Benecia de D<sup>n</sup>. Domingo Scarlati,<sup>(1)</sup> and contains no less than six (Nos. 1, 2, 10, 12, 14, 32) of the sonatas said to have been composed for Worgan. But Burney's statement cannot so readily be set aside. Is it not at least possible that young Worgan, helped by his teacher Roseingrave, should have succeeded in persuading Scarlatti to have the forty-four sonatas copied out specially for him? Before this explanation is adopted, however, let us look again at the title-page of the British Museum MS. It is written throughout in large capitals, surrounded by a decorative border. The upper half of the page is occupied by the title 'Libro . . . Maria Barbara' which we have already read, and on the lower half the surface seems to have been much scraped; something has been deleted. With difficulty one can manage to make out ". . . de D. Sebastian Alonso organista principal de la real capella de su majestad . . ." It would seem, then, that this MS. can hardly have been sent to Worgan by Scarlatti himself; and how it actually was obtained must remain a mystery. Indeed, it is even possible that the story of the pieces with which Worgan was honoured from Madrid by the author himself may have been merely a boastful fiction invented by Worgan, which Burney afterwards innocently repeated. Why were the many more "always locked up as Sybil's leaves"? So that the not very successful attempt to expunge Don Sebastian Alonso's name might not be detected? It looks bad; but Worgan should not be condemned on guess-work alone. As will be seen later, he possessed at least one other Scarlatti MS. (as Burney distinctly implies), and it happens to have been one of particular interest; it may of course have been this MS. to which Burney was actually referring.

The contents of Don Sebastian's book will well repay examination.

<sup>(1)</sup> 'Book of Harpsichord Sonatas for his Excellency the Venetian Ambassador, by Domenico Scarlatti.'

The date, be it noted, cannot be before 1746, when Fernando VI succeeded to the throne, nor later than 1752, when Worgan was publishing from it. Comparing the book with the primary MS. sources, we find that twelve of its sonatas are contained also in 'Libro XIV' of the Venice MSS. (1742), twenty-two in 'Libro XV' (1749), five in 'Libro II' (1752) and two in Vol. III of the MSS. in the Biblioteca Palatina, Parma (same date). Thus the first forty-one pieces are accounted for. But what of sonatas 42, 43 and 44? A careful scrutiny leads to the unexpected conclusion that these three occur in no other known MS. and have never yet been printed—even in Longo's "complete" edition. They are all excellent Scarlatti, of quite unimpeachable authenticity. No. 42 is in F# minor—a key Scarlatti employed for only four other sonatas. In this one he seems to justify the unusual choice by extracting the last drop of juice, so to speak, from the harmonic "key-colour" (in these matters his sensitiveness was not inferior to Mozart's). The following rasping discords over a pedal will probably show what is meant:



Sonata 43 shows his characteristic affection for a "second subject", largely minor, in a sonata the home-key of which is major; and also his equally characteristic use of wide leaps:



Later this passage is altered so as to go up instead of down, and the two-octave leaps are transferred to the right hand. Sonata 44 is a *cantilena* for the right hand, accompanied by slow repeated chords in the left. But it is certainly a keyboard melody: it would be excessively awkward as a violin or flute solo, and the harmony is pure Scarlatti:



These sonatas have been dwelt upon because of their great musical worth, and the fact that they are quite unknown. We must now return to the English "Scarlatti sect", as Burney called them.

Between 1754 and 1756 Roseingrave's two books were reprinted from the same plates, this time by John Johnson, "at the Harp and Crown in Cheapside". The title-page is now wholly in English, becoming 'Forty-two Suits of Lessons for the Harpsichord composed by Sig.<sup>r</sup> Domenico Scarlatti'. Roseingrave's *Nota Bene* as well as his "musical introduction" was retained; but the last line of the title-page, pointing out the fourteen new pieces, was omitted, and so were the licence and the list of subscribers. This edition

therefore has no date and no indication that the fugue of Alessandro's is not by Domenico. Guesses at the date have varied widely. Grove, for instance, gives "between 1730 and 1737"; Sitwell "after Scarlatti's death", and none of the guessers realized that they were dealing with a reprint only. Yet the date I have given above is easily arrived at. The advertisement on the title-page announces Jones's 'Lessons' as already printed, and these 'Lessons' will be found to be actually dated 1754; the next publication to be considered will show that the 'Forty-two Suits' cannot be later than 1756. Benjamin Cook's original licence had expired in 1753.

This next publication was 'Six Sonatas for the Harpsichord', printed by John Johnson. It is not dated, has no prefatory matter, but is marked "Vol. III"; that is to say, it is intended as a continuation of Johnson's two-volume reprint of Roseingrave, which is announced as already published. Avison's 'Six Sonatas' are also advertised (they were not mentioned on the Roseingrave reprint), and these prove on investigation to be dated 1756; but a second set of sonatas by Avison that appeared in 1760 is not mentioned, so that the 'Six Sonatas for the Harpsichord' can safely be dated between 1756 and 1760. The mention of Avison's sonatas shows clearly that Barclay Squire's guess—1750?—is at least six years too early.

Burney, it will be remembered, mentioned that Worgan had published a set of six Scarlatti sonatas; that must almost certainly be this one, as no other set of six of a suitable date is known. A 'Libro de VI Sonatas', to be considered soon, dates from c. 1776—too late to be that intended by Burney. The 'Six Sonatas' contain two from the Don Sebastian MS. (they are also to be found in 'Libro XV' of the Venice MSS., 1749), two from 'Libro IV' (1753) and two from 'Libro VI' (1753). If Worgan did edit these sonatas, it is a little strange that his name should not have been given and that there should be no licence. Is this edition only a reprint of an earlier one? If so, the original seems to have disappeared entirely.

England did not, however, content itself with producing editions of Scarlatti: it produced great Scarlatti players also. Such a one was Joseph Kelway, who was born, according to the reference books, c. 1702. How he came to be attracted to Scarlatti does not appear, and he is not among the subscribers to the 'XLII Suites de Pieces'. But Burney records that he "was the head of the Scarlatti sect" and "kept Scarlatti's best Lessons in constant practice". And again, "with his harpsichord playing I was not acquainted but have often been assured, that he executed the most difficult lessons of Scarlatti, in a manner peculiarly neat and delicate . . . his



manner of executing the Lessons of Scarlatti, on the harpsichord, will long be regretted by those who had the pleasure of hearing him. . . ."

But Burney was not so indulgent in speaking of Kelway's compositions. He called the book of harpsichord sonatas that Kelway published in 1764 "perhaps the most crude, awkward, and unpleasant pieces of the kind that have ever been engraved. There is a manifest want of facility and experience . . ." and so on. Kelway seems indeed to have been quite unable to assimilate the spirit of the composer whose music he played so well<sup>(9)</sup>; but there is one rather interesting case where he has plainly imitated one of his tricks of language. The following extraordinary passage is taken from Sonata 39 of Worgan's Don Sebastian MS. :



and this from Kelway's sixth Sonata :



It will be seen that Kelway has managed to squeeze in one note more (the thumb of each hand playing double notes). Surely this must be the first time a keyboard player has been asked to play a chord of twelve notes—at least, until the advent of the more advanced thinkers of the present century! One can hardly be surprised to find the Rev. Charles Wesley writing of Kelways' lessons:

Kelway's sonatas who can hear,  
They want both harmony and air,  
Heavy they make the player's hand,  
And who their tricks can understand?

No further Scarlatti publications can be referred to the 1760s; but Mainwaring's Handel 'Memoirs' belongs to the beginning of

<sup>(9)</sup> So, too, was Worgan, though he perhaps learnt a certain indifference to scholastic precept from Domenico. Of 'Sonata V' he writes: "Lest the consecutive fifths of the beginning of the Theme of this movement should escape the Critic, the author here apprizes him of them."

this decade and furnishes the only account we have of the early meeting of Handel and Scarlatti.

In 1771 Worgan produced another edition of twelve sonatas. These prove to be Nos. 6, 11, 13, 15, 19, 20, 23, 25, 31, 34, 39 and 41 of his *Don Sebastian* MS. This book seems to have become very rare now, and the only library in which I have found a copy is the Rowe collection of King's College, Cambridge. The title is exactly similar to the 1752 volume, with the addition of 'Libro II', but the printer is now W<sup>m</sup>. Owen. This cannot be a reprint of an earlier edition, because it has the royal licence, which conveniently dates the book for us. One would like to know why Worgan waited nineteen years before adding this 'Libro II' to the earlier collection.

In the next year two famous Englishmen were acquiring new Scarlatti pieces on the continent—Lord Fitzwilliam and Dr. Burney. The Fitzwilliam MS. originally made for the Venetian Ambassador has already been mentioned. This bears on the fly-leaf the signature "R. Fitzwilliam" and the date 1772. From an autograph inscription in the printed edition of Soler's 'XXVII Sonatas'<sup>(10)</sup> it is clear that Fitzwilliam was in Madrid in 1772, and doubtless it was there that he obtained the two MSS. of Scarlatti that are now in the museum he founded. The one already mentioned, which is not later than c. 1750, is of unusual value because it contains among its twenty-four sonatas two that can be found in no other MS. (they appear in Longo's edition as Nos. 349 and 369). The other MS. is a much later and composite one, in several hands. Two of the sonatas, at least, were written out by Lord Fitzwilliam himself and signed at the end. Comparison with the Venice MSS. shows that most of these pieces were composed at the very end of Scarlatti's career. In some the compass employed extends up to top G, which English harpsichords never at any time possessed.

In Vienna Burney was meeting M. L'Augier, a physician to the imperial court. Dr. L'Augier, says Burney,

In Spain . . . was intimately acquainted with Domenico Scarlatti, who at seventy-three,<sup>(11)</sup> composed for him a great number of harpsichord lessons which he now possesses, and of which he favoured me with copies. The book in which they are transcribed contains forty-two pieces, among which are several slow movements; and of these, I, who have been a collector of Scarlatti's compositions all my life, had never seen more than three or four. They were composed in 1756, when Scarlatti was too fat to cross his hands as he

<sup>(10)</sup> "The originals of these harpsichord lessons were given to me by Father Soler, at the Escorial, the 14th February, 1772. Fitz<sup>m</sup>. Father Soler had been instructed by Scarlatti."

<sup>(11)</sup> Actually he would be seventy-one: Burney believed him to have been born in 1783.

used to do, so that these are not so difficult, as his more juvenile works, which were made for his scholar and patroness, the late Queen of Spain, when Princess of the Asturias.

On reading this our hopes rise high. If only we could find Burney's MSS. we should discover among them forty-two unknown Scarlatti sonatas! But before we lament their disappearance, let us look again at the best MSS. still extant. Vol. XV of the Parma MSS. contains forty-two sonatas (the only one of this series to contain so large a number) and is dated 1757. The first volume of the Santini MSS. at the Münster University Library contains ninety sonatas, of which Nos. 48, 49 and 51 to 90 are identical with the foregoing (there are some slight changes of order, however). The last volume of the Venice MSS., also dated 1757, contains thirty sonatas, which are the same, and in the same order, as the first thirty sonatas of the Parma Vol. XV; probably therefore the writer of the Venice MSS. had the remaining twelve sonatas at hand and intended to copy them into a fresh volume, which was never written. From this coincidence of numbers and dates it would seem reasonable to conclude that Burney's forty-two sonatas were exactly the same as those of the Parma Vol. XV.

It may be worth while to pause for a moment to ask ourselves whether all this enthusiasm for Scarlatti never met with opposition. Burney and others frequently mention Handel and Scarlatti in one breath as the harpsichordist's "heavenly twins". But were all musicians equally broadminded? The following passage from Robert Falkener's 'Instructions for Playing the Harpsichord' (2nd edition, 1774) rather seems to be aimed at the "Scarlatti sect":

The immortal Handel, in whatever Pieces he composed for the Entertainment of the Public, was extremely cautious not to admit of anything that might excite mean or lewd Ideas; because, whenever this happens, it loses its good Effect upon the Audience, and, like bad Plays, becomes a general Evil. But the Thirst after Novelty in the present Age is so insatiable, that nothing will go down but what is new; to usher which into the World there hath not only been a total Neglect of the melodious Strains of Handel, but an indefatigable Industry in our crafty Masters to render the whole Science of Musick so difficult and intricate, that scarce one in an hundred ever comes at a competent Knowledge thereof; but are led on from Lesson to Lesson, with Examples of Apogiaturas, Syncopations, Arpeggios, Mordents, Mezzo Trillos, Semitones Major and Semitones Minor, extreme Sharp Seconds and Flat Thirds, with a thousand other needless Perplexities, till tired with the Study, and sick of the Expence, they get up as ignorant of the Matter as when they sat down. . . .

It might of course be objected that Falkener was tilting at the new methods of the London Bach, though the tirade does not fit very well with his amiable easy-going style. I have not been able to find a first edition of Falkener's book ; if it should prove to be before 1764, when " Mr. Bach " began his concerts, he would naturally be ruled out altogether. But in any case one would not miss this picture of the immortal Handel being extremely cautious not to excite mean or lewd ideas with a syncopation or mezzo trillo !

Kelway and Worgan about this time found an apt pupil and Scarlatti enthusiast in young Charles Wesley. Samuel Wesley recorded in his memoirs, many years later :

My Brother learned Scarlatti's Music of him (*i.e.*, Kelway), of which he was very fond, and he was Kelway's favourite scholar. Kelway said " it is of the utmost Importance to a learner to hear the best music : if any would learn to play well, let him hear Charles ".

The Hon. Daines Barrington noted with naïve astonishment that young Sam used to be present at Charles's lessons with Kelway, and imitate on a chair what his elder brother was doing at the harpsichord, crossing his hands and using his fingers correctly. Barrington goes on :

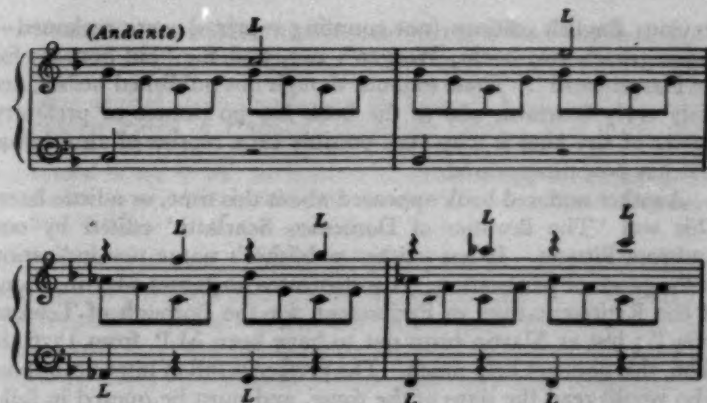
there were some passages in Scarlatti's lessons which require the crossing of hands ; but as what calls for this musical fingering produces a very singular effect, the child must have felt that these parts of the composition could not be executed in any other way. It is possible, indeed, that he might have observed his brother crossing his hands at these passages, and imitated him by recollecting they were thus fingered.

From the same source we learn of Sam, at a later date :

If left to himself when he played the organ, there were more often traces of Handel's style than of any other master, and if on the harpsichord, of Scarlatti . . .

But far more important for us than these childish anecdotes is the fact that Charles wrote out a Scarlatti sonata that has never seen the light of day in modern times. It was written in the blank space left at the end of the MS. of his organ concertos, and as Add. 35018 is now safe in the British Museum. How this fine work can have been omitted from all the editions passes comprehension. No one perfectly familiar with the composer's style could doubt its genuineness for a moment ; all Domenico's " original and happy freaks " are there. One short specimen must suffice for quotation :





At the beginning Charles has written: "From the M. script of Dr. John Worgan", and at the end: "Note, this Sonata is not in the Collection of Lord Viscount Fitzwilliam. most of those are Printed. (or in the set of M<sup>r</sup>. Kelway late H.M.<sup>(10)</sup> to her Majesty.)". It is not altogether easy to be quite certain what bearing this has on the date of the MS. Does he imply that Kelway is dead, or merely that he has resigned his royal post? The MS. is probably to be dated between the death of Kelway (1782) and that of Worgan (1790). If the original from which it was copied (was it sent to Worgan by Scarlatti?) could be recovered we might look for other treasure.

There is one small point in connection with the Wesleys that needs explanation. In July 1786 Sam played before the king and queen at Windsor. He records in his diary of the visit that the second piece in the evening concert of Sunday July 23rd was "The 4th (Concerto) of Scarlatti in the set published by Mr. Kelway". The difficulty here is that no Scarlatti published by Kelway can be traced. Possibly what Sam meant was "Mr. Kelway's copy of the set published by Avison" (we have already seen that Kelway subscribed to this).

The publisher John Welcker now demands attention. According to Kidson he was working between about 1776 and 1785, so that it is to this period<sup>(11)</sup> that we must assign his production, 'Libro de VI Sonatas Modernas para Clavicordio par El Señor D. Domingo Scarlati'. The title-page declares it to be 'Libro VI', which is at first sight puzzling. The only explanation, I think, is that all the

<sup>(10)</sup> *i.e.*, Harpsichord Master to Queen Charlotte.

<sup>(11)</sup> To the beginning of it: Welcker gives his address as "No. 9 in the Hay Market," and in 1777 he moved to No. 10. See Kidson.

previous English editions (not counting reprints) were reckoned—Roseingrave's two books, Worgan's two, and the 'Six Sonatas for the Harpsichord'. These sonatas, though not published before, are fairly early Scarlatti, and as the book has no licence or prefatory matter of any kind it may very possibly be a reprint of an original that has now disappeared.

Another undated book appeared about this time, or a little later. This was 'The Beauties of Domenico Scarlatti' edited by one Ambrose Pitman. It has neither publisher's name nor indication of the place of publication. It is dedicated to James Martin, "one of the Representatives in Parliament, for the Borough of Tewkesbury"; but as Martin turns out to have been M.P. from 1776 till 1806, this does not help much. The preface is full of interest to those who would read the signs of the times, and must be quoted in full :

The LESSONS of DOMINICO SCARLATTI have ever been esteemed by Musical Theorists for their many excellencies of Taste, Genius, and Originality.—But this Acknowledgment of Merit has hitherto been confined to a very limited Circle<sup>(14)</sup>; their reception into General Practice having been greatly retarded by the many superfluous and studied difficulties with which they abound.—In Manuscript, their obscurity was not without an intention ;—as they were expressly composed for the Practice of a very brilliant Performer, the Infanta MARIA, to whom SCARLATTI was Master of Music ; every opportunity was taken by the Author to introduce difficult and affected Passages, for no other use or reason than merely as extraordinary exercises for the eminent ability of his Pupil.

To remove these Obstacles, which have, in some measure obscured such admirable Lessons from Public Notice, and that they may, in future, be more readily understood by the Student, has been the principal Design of the present Editor.—In the first Instance—he has selected the most beautiful movements—such as are of distinguished excellence—divested them of their pedantic difficulties, and arranged them in distinct Lessons ;—the frequent and unnecessary introduction of the Tenor Cleff, intended only to perplex the Sight of the Performer, he has every where rejected, and substituted in its stead that of the Treble, as being more familiar to the generality of Practitioners ;—unnatural and cramp positions of the hands, he has avoided or altered, that the fingering might be rendered easy and graceful ;—and he has been enabled, by the improvement of modern Instruments, to restore some passages and amend others, which the Author himself must have admitted, had the Harpsichords of his Time extended as high in Alt, as do those of the present day.—These, as some of the principal amendments, will be particularly seen in the first and fourth Lessons, especially in the Allegro movement of the former. Among the enthusiastic admirers of SCARLATTI's Lessons, was the late Dr. Arne, who always considered them, with the "Suites de Pieces" of HANDEL, as the best calculated Per-

<sup>(14)</sup> This, of course, is nonsense.

formances to compleat the Practical Part of a Musical Education.— And the Editor of the ensuing Work, must here Acknowledge himself indebted to that celebrated Master for many improvements which were advised at the time he was the Doctor's Pupil, and when these elegant Pieces of Harmony constantly made a Part of his daily studies.—The advantages of this valuable aid first induced him to a revisal of the Work, an Epitome of which is now submitted to the Amateurs of Music, under the title of "The Beauties of Dominico Scarlatti."

This frank admission of the decay of musical taste and keyboard technique is too plain and too sad to need comment. Fortunately, however, Mr. Pitman's bark was worse than his bite; for his "improvements" are not quite so frequent or so bad as might be expected. The pieces amount to fifteen, all taken from Roseingrave's edition.

The complete Roseingrave was also being reprinted about this time, again from the original plates. The printer is now Preston. He also reprinted the 'Six Sonatas for the Harpsichord'. Preston was working, according to Kidson, from 1776 until about 1833, and there seems to be no means of dating these reprints more exactly.

Somewhere, too, about the end of the century appeared 'Scarlatti's Chefs-d'oeuvre, for the Harpsichord or Piano-Forte; selected from an elegant collection of Manuscripts, in the possession of Muzio Clementi' <sup>(14)</sup>. The text is debased; the two beautiful E major sonatas are ruined by being transposed into F (Longo, Nos. 23 and 225), the "expression" is put in—in short, the era of the pianoforte virtuosi has arrived. However, Clementi's playing of Scarlatti is not without its importance, for it links the old with the new. He bridges the gap between Worgan's generation and the appearance, in 1839, of Czerny's edition of Scarlatti, which may be said to mark his establishment as one of "the classics". Later (c. 1825?) Clementi's collection was re-issued, under the title of 'Chef-d'œuvres' (*sic*) by an obscure publisher named Green.

There is one more edition to record: 'Thirty Sonatas for the Harpsichord or Piano-Forte; Publish'd (by Permission) from Manuscripts in the Possession of Lord Viscount Fitzwilliam. Composed by Sig.<sup>r</sup> Domenico Scarlatti'. (Birchall, London.) Lord Fitzwilliam signed his copy on the fly-leaf, and added the date—1800. This edition accurately reproduces the text of all the sonatas except two in the second of the Fitzwilliam MSS. that have already been described; the two omitted being replaced by others from the earlier MS.

<sup>(14)</sup> There are twelve sonatas; but the second can hardly be genuine Scarlatti and the twelfth is really by Soler.

To trace the nineteenth-century editions, of which there were many, would be a tedious and unprofitable task<sup>(10)</sup>. The Tausigs and Bülow's may be forgiven and forgotten in the pleasure of recording—there is not space to do more—the restoration in our own time, by players like Mrs. Gordon Woodhouse and Wanda Landowska, of Scarlatti's harpsichord music to the instrument for which he himself conceived and elaborated it.

<sup>(10)</sup> But an edition of the so-called 'Cat's Fugue' by W. H. Callcott (a son of the glee-writer) is amusing. The title-page shows one cat performing on the pianoforte, two others seated ecstatically upon the lid, while a fourth plays the flute. The fugue is preceded by an "Introduction" by Mr. Callcott, beginning with the subject thundered out *fortissimo* in double octaves. Anything more inept can hardly be imagined.



## PAISIELLO'S AND ROSSINI'S 'BARBIERE DI SIVIGLIA'<sup>(1)</sup>

By ALFRED LOEWENBERG

ALL operas on the subject of 'The Barber of Seville'—and there are a good many of them—are founded upon Beaumarchais's famous comedy 'Le Barbier de Séville ou La Précaution inutile', written in 1772 and first produced ("représentée et tombée", as the title-page of the printed book proudly announces) at the Théâtre-Français on February 23rd 1775. Originally the play had been planned as an *opéra comique* and it was submitted to the Comédie-Italienne. When it was rejected Beaumarchais rewrote it as a comedy. It was to be performed in February 1773 and again in 1774 and, after several postponements, was eventually produced in five acts. After the production it was once more altered and shortened to the final four-act version, which was printed later in the same year (1775).

There are still traces of the original operatic version left: five songs, the music of which has been attributed (by Hédouin) to P. A. Monsigny. But according to Monsigny's latest biographer, Arthur Pougin, Beaumarchais himself wrote the tunes to his airs or rather adapted them from Spanish folksongs.

The 'Barber' soon found its way into other countries and languages. There are three different early German versions, by Joseph Raditschnigg von Lerchenfeld, produced at the Burgtheater, Vienna, on May 4th 1776 (no composer mentioned); by G. F. W. Grossmann (music by F. L. Benda), produced at Dresden on August 8th 1776; and by Johann André (who also wrote the music), produced at Berlin, October 2nd 1776.

For London Mrs. Elizabeth Griffith made the first translation: 'The Barber of Seville, or The Useless Precaution. A comedy in four acts. With songs etc. By the author of *Eugenie*, or *The School for Rakes*. Addressed to R. B. Sheridan, Esq. London, printed for the author . . . 1776'. This version contains the five songs from

<sup>(1)</sup> The following records—somewhat enlarged for the purpose of separate publication and furnished with additional details and references—are extracts from a book by Dr. Loewenberg entitled 'Annals of Opera, 1597-1938: Compiled from the Original Sources', dealing with about 3,700 operas by more than 1,000 composers of all periods and in all countries, which is to be published next winter.—Ed.

the original and adds a duet for Rosina and the Count. Mrs. Griffith's translation was adapted for the stage by the elder George Colman as 'The Spanish Barber; or, The Fruitless Precaution'. This was produced at the Haymarket Theatre on August 30th 1777 with music by Samuel Arnold. Colman's adaptation has never been printed, but we have Arnold's music: 'The Fandango Overture, Airs etc. in the Spanish Barber . . . composed by Dr. Arnold. London, John Bland (1778)', consisting of the overture, ten songs, one terzetto and the finale. Beaumarchais's original tunes were used for some of the songs.

In a wider sense of the word Benda's, André's and Arnold's settings may be regarded as the first 'Barber of Seville' operas. The first composer, however, who turned it into a real comic opera, with recitatives, was Giovanni Paisiello, the world-famous maestro of the Neapolitan school. His setting was written for St. Petersburg, where he had been appointed court conductor in 1776. The title of the opera (copies of the original libretto of which are at St. Petersburg and Washington) runs: 'Il Barbiere di Siviglia, ovvero La Precauzione inutile, dramma giocoso per musica tradotto liberamente dal francese, da rappresentarsi nel Teatro Imperiale di corte, l'anno 1782'. The name of the translator or librettist is not mentioned; it was Giuseppe Petrosellini, who had been Paisiello's collaborator before.

The first performance took place at the Ermitage, St. Petersburg, on September 26th (15th, Russian style) 1782. The date is here established for the first time (although it could have been done long ago). It is not given in any book of reference, not even in the 'Catalogue of Opera Librettos in the Congress Library, Washington' (as a rule the most reliable source of information regarding operatic history before 1800), nor in any biography of Paisiello. Even Florimo's vague statement "c. 1780" is still to be found in modern books. The composer himself communicated the date in a letter written, probably in December 1782, to his friend F. Galiani:

Gli fo sapere che fin dalli ventitrè dello scorso novembre ho spedito per un corriere di Vienna a questo signor Conte Razamowschy [!] un' opera nuova da me fatta e che andò in scena ai 15 di Settembre nel piccolo teatro dell' eremitaggio di S.M.I. l'Imperatrice, intitolata il Barbiere di Siviglia come credo che lei conosca la commedia francese di dove si è tradotta in versi italiani . . .

This letter, with several others from Paisiello's Russian period, was published by Salvatore Panareo in the 'Rassegna Pugliese' of Trani as early as 1910. The editor did not point out the significance

of that passage. The little publication (also issued separately) passed nearly unnoticed. From another letter of that series, dated February 11th 1783, the following sentences may be of interest :

Spero che dett' opera voglia piacere alla Maestà del Rè [of Naples], se però la farà eseguire da soggetti capaci, mentre tutti i caratteri sono un poco difficili ad eseguirsi. Se in caso la Maestà del Rè la farà eseguire, priego il mio caro signor Consigliere di darmene le notizie. Quest' opera (come credo che il signor Consigliere lo sappia) è una commedia francese del Signor Beaumarchais, ed io l'ho fatta tradurre in versi in lingua italiana. Spero che gli piacerà la distribuzione dei pezzi di musica da me fatta, ma non sarà contento della poesia, avendo dovuto uniformarmi alla necessità della mancanza che qui abbiamo di poeti.

CASTS

	<i>St. Petersburg 1782</i>	<i>Naples 1783</i>	<i>London 1789</i>
Rosina	A. D. de Bernucci	Celeste Coltellini	Anna Storace
Almaviva	Germogli	Mombelli	Kelly
Figaro	Brocchi	Morelli	Borselli
Bartolo	Marchetti	Fischer	Benucci
Basilio	Pagnanelli	Trabalza	Torrigiani

After St. Petersburg Paisiello's opera was first given at the following places :

Vienna . . . . .	August 13th 1783	(in Italian, with Anna Storace as Rosina) ; in German at the Theater auf der Wieden, August 2nd 1796.
Naples . . . . .	November 22nd 1783	(at the palace of Caserta) ; a libretto of this production is in the British Museum. See the letter in Cramer's 'Magazin der Musik', 1784, pp. 63-64, dated November 15th 1780, which is a misprint for 1783. Then given at the Scala, Milan, in the autumn of 1786 ; at the Teatro S. Samuele, Venice, January 28th 1787 as 'L'inutile precauzione', and all over Italy. Given at the Teatro S. Moisè, Venice, January 5th 1800, reduced to a one-act farce.
Warsaw . . . . .	Carnival 1784	} (in Italian).
Prague . . . . .	1784	
Versailles . . . . .	September 14th 1784	(at the Trianon, in French, translated by N. E. Framery ; the same version was given at
Cassel . . . . .	August 29th 1785	
Pressburg . . . . .	October 14th 1785	(in German, translated by J. N. Schueller).
Mannheim . . . . .	November 20th 1785	(in German, new translation by G. F. W. Grossmann ; this version was used by most German stages).
Madrid . . . . .	December 3rd 1787	(in Spanish) and
	January 16th 1796	(in Italian).
Liège . . . . .	January 31st 1786	(in French ; Framery's version).
Berlin . . . . .	August 30th 1788	(in German ; given there until 1826).

- London, King's Theatre June 11th 1789 (in Italian). I could not find a copy of the libretto, but we know the cast from the 'Public Advertiser': "KING'S THEATRE. For the benefit of Signora STORACE. At the King's Theatre, Hay-market, This day will be presented an entire new Comic Opera, (for this night only) called *IL BARBIERE DI SIVIGLIA*; or, The Spanish Barber. As originally performed at the Courts of Petersburg and Vienna. The Music by the celebrated Sig. PAISIELLO. Count Almaviva, for this Night only, by Mr. KELLY, From the Theatre Royal, Drury-Lane. Figaro, Signor Borselli; Don Barsilio [*sic*], Sig. Torrigiani; Don Bartolo, Signor Benucci. The other characters by Signora Delicati, and Signora Giani; And Rosina, Signora STORACE. End of Act I. a Trio, for the Piano Forte, Violin and Violoncello, by Mess. Clementi, Cramer, and Cervetto."—Revived in London January 26th 1793, June 5th 1798 and June 9th 1807.
- Paris July 22nd 1789 (at the Théâtre de Monsieur, in Italian); and March 16th 1793 (at the Théâtre Favart in a new French version by P. L. Moline).
- St. Petersburg August 27th 1790 (in Russian) and 1797 (in French); Moscow August 29th 1797 (in Russian).
- Lisbon 1791 and June 21st 1799 (in Italian).
- Brussels November 8th 1793 (in French; Moline's version).
- Stockholm June 8th 1797 (in Swedish, translated by J. D. Valerius).
- Mexico December 4th 1806 (in Italian; first Italian opera ever given there).
- New Orleans July 12th 1810 (in French).

Henry Edward Krehbiel in his 'Book of Operas' (1909 and in all later editions) says:

In 1794 the last three of these cities (*viz.*, Charleston, Baltimore, Philadelphia) enjoyed an opera in 3 acts, the text by Colman, entitled *The Spanish Barber; or, The futile Precaution*. Nothing is said in the announcements of this opera touching the authorship of the music, but it seems to be an inevitable conclusion that it was Paisiello's, composed for St. Petersburg about 1780.

It seems to me an inevitable conclusion, judging from the mere title, that it was not Paisiello's opera, but the Colman-Arnold version of Beaumarchais's comedy. This is confirmed by the list of characters on the Philadelphia play-bill of July 7th 1794, as published in T. C. Pollock's 'The Philadelphia Theatre in the 18th Century' (1933). Unfortunately Krehbiel's statement has been taken over by many books of reference, including H. C. Lahee's 'Annals of Music in America' and, quite recently, by Percy A. Scholes in his 'Oxford Companion to Music' (1938).

Paisiello's 'Barbiere' was revived at:



- Paris . . . . May 15th 1868 (at the Fantaisies-Parisiennes) and June 27th 1889 (at the Opéra-Comique), in French, new translation by V. Wilder, reorchestrated by T. C. Constantin.
- Turin, Teatro Balbo . . September 1875 Venice, Teatro Malibran, January 1876 and May 13, 1903; Genoa, Politeama, September 1878, &c.
- Berlin, Kroll's . . . April 19th 1913 (in German; revised by R. Falk).
- Monte Carlo . . . March 31st 1918 (in Italian).
- Milan, Scala . . . Revival announced for April 27th 1939 (under the direction of Gino Marinuzzi).

Following Paisiello and preceding Rossini there were some other 'Barber of Seville' operas of no importance, one of them by Isouard, who later became one of the leading composers of French *opéra comique*. His 'Barbiere di Siviglia' was written to the text Paisiello had used and produced at Malta, Isouard's native island, in the spring of 1796.

Rossini composed his 'Barbiere' in the beginning of 1816; within twelve days, as he told Wagner when they met in Paris in 1860; within about twenty days, as Radiciotti (who a few years ago devoted a biography in three folio volumes to the "Swan of Pesaro") worked out. Like that of Paisiello's, the date of the first production of Rossini's 'Barbiere' has been a crux to historians. It is nearly always and everywhere given wrongly. Stendhal started the confusion by writing that the performance was on December 26th 1816. Later authorities quote February 5th, 6th or 16th of that year. But it was definitely on February 20th 1816, as we know from the diary of Agostino Chigi, published in the 'Rivista Musicale Italiana' in 1915. There we find the entry under the date of February 21st: "Ieri sera andò in scena a Argentina una nuova burletta del maestro Rossini, intitolata Il Barbiere di Siviglia, con esito infelice". Celani, who published extracts from that diary, adds: "Sarebbe ora desiderabile che quella benedetta data fosse definitivamente corretta". His wish has not yet been fulfilled. February 5th still holds its place in most modern books of reference. By that date Rossini had hardly started the composition of the work!

A contemporary account of the genesis and the first night of Rossini's opera is to be found in an anonymous pamphlet written by the first Rosina, Geltrude Righetti-Giorgi. Its title is 'Cenni di una Donna già cantante sopra il maestro Rossini in risposta a ciò che ne scrisse nella state dell' anno 1822 il giornalista inglese in Parigi e fu riportato in una Gazzetta di Milano dello stesso anno.'

(Bologna, 1823). The 'giornalista inglese' alluded to in the title was Stendhal! His paper, 'Rossini', full of inaccuracies and even pure inventions, had appeared in the 'Paris Monthly Review of British and Continental Literature' in January 1822, under the pseudonym of "Alceste". (A copy of that scarce pamphlet is in the British Museum.)

Both Stendhal and Righetti-Giorgi agree that 'Il Barbiere' was a dead failure on its first production. The circumstances of that first night are too well known to be repeated here. Nor did the work become a great success until about a year later. A letter from a correspondent to the 'Allgemeine Musikalische Zeitung' of Leipzig, dated end of September 1816, reads: "Bologna. Vergangenen Monat gab man den von Rossini im letzten Winter zu Rom neu componierten Barbiere di Siviglia. Sowol Zeitungen als andere Nachrichten stimmen überein, dass der Meister darin all zu sehr sich selbst copirt habe". The next letter by the same correspondent (November 6th 1816) adds: "Die voriges Jahr [!] in Rom von Rossini componierte Opera buffa hat seither nirgends, und auch jetzt in Florenz kein Glück gemacht". These are the first two references to Rossini's masterpiece in the most distinguished musical periodical of that time.

This is the title of the original libretto: 'ALMAVIVA/O SIA/  
L'INUTILE PRECAUZIONE/ COMMEDIA/ DEL SIGNOR BEAUMARCHAIS/  
Di nuovo interamente versificata, e/ ridotta ad uso dell' odierno  
teatro/ Musicale Italiano/ DA CESARE STERBINI ROMANO/DA  
RAPPRESENTARSI/ NEL/ NOBIL TEATRO/ DI TORRE ARGENTINA/  
NEL CARNEVALE DELL' ANNO 1816./ Con Musica del Maestro/  
GIOACCHINO ROSSINI./ ROMA/ Nella Stamperia di Crispino Puccinelli/ presso S. Andrea della Valle'.

From Sterbini's "Avvertimento al Pubblico" of the original edition I should like to quote the following passage:

La commedia del Sig. Beaumarchais . . . si presenta in Roma ridotta a dramma comico . . . all' oggetto dei sentimenti di rispetto e di venerazione che animano l'autore della musica del presente dramma verso il tante celebre Paisiello, che ha già trattato questo soggetto sotto il primitivo titolo. Chiamato ad assumere il medesimo difficile incarico, il signor Maestro Gioacchino Rossini, onde non incorrere nella taccia di una temeraria rivalità coll' immortale autore che lo ha preceduto, ha espressamente richiesto che il Barbiere di Siviglia fosse di nuovo interamente versificato e che vi fossero aggiunte parecchie nuove situazioni di pezzi musicali che erano d'altronde reclamate dal moderno gusto teatrale, cotanto cangiato dall' epoca in cui scrisse la sua musica il rinomato Paisiello.

There was an original overture to the 'Barbiere' of which we

know nothing. It is said to have been adapted from Spanish tunes and it was used at the Rome production. The overture we know is taken from Rossini's early opera 'Aureliano in Palmira', and he had used it once more in his 'Elisabetta'.<sup>(1)</sup> He also took the introduction to the first 'Barbiere' act from his 'Sigismondo'; other parts of the music, in most cases a few bars only, come from 'Il cambiale di matrimonio', 'Signor Bruschino' and other earlier works. Bartolo's air 'A un dottor della mia sorte' was often replaced by another one 'Manca una foglia', which is still to be found in many modern vocal scores. This was composed by Pietro Romani (text by Gaetano Gasbarri) for the production at the Pergola, Florence, in November 1816, the original air being too difficult for the singer in question. Although not Rossini's, it was fairly popular in the nineteenth century. A whole chapter could be written (and has been written, for that matter) on the very many different songs Rosinas of all generations introduced into the famous singing lesson. They range from the first air of the Queen of Night to Ardit's waltz 'Il bacio'.

The 'Barber' was first produced in Rome, Teatro Argentina, February 20th 1816, as 'Almaviva ossia L'inutile precauzione' and first given as 'Il Barbiere di Siviglia' at Bologna, Teatro Contavalli, August 10th 1816 and at the Pergola Theatre, Florence, November 1816. In 1817 it was heard at Turin, Genoa, Venice, Parma, Padua, Milan, Modena, Rovigo and Mantua; in 1818 at Lucca, Verona, Treviso, Leghorn, Piacenza, Naples, Trieste and Varese; in 1819 at Lodi, Cesena, Cento, Trento, &c.

## CASTS

	Rome 1816	London 1818	Paris 1819	New York 1825
Rosina	Righetti-Giorgi	Fodor	Ronzi-De Begnis	Malibràn
Almaviva	Garcia	Garcia	Garcia	Garcia
Figaro	Zamboni	Naldi	Pellegrini	Garcia jun.
Bartolo	Botticelli	Ambrogetti	Graziani	Rosich
Basilio	Vitarelli	Angrisani	De Begnis	Angrisani

Outside Italy the opera was first produced at the King's Theatre, London, March 10th 1818 (in Italian; most authorities, including Grove, Allardyce Nicoll and Radiciotti, give January 27th of that year as the date of the first London production of Rossini's 'Barbiere'. But it was Mozart's 'Le nozze di Figaro' which was given on that night). The first production in English took place at Covent Garden, October 13th 1818, translated by John Fawcett and Daniel Terry, the music adapted and altered by Bishop.

<sup>(1)</sup> There is a re-orchestration of the overture by no less a composer than Manuel de Falla. It has not been published, but was played for the first time at a London concert at Wigmore Hall on July 13th 1925.

"Another terrible adaptation. Rossini's overture was not good enough, so Bishop wrote another. He omitted seven numbers and all the recitatives, abbreviating all the other numbers and interpolating six songs of his own."<sup>(1)</sup> For an early analysis of Bishop's score see 'The Quarterly Musical Magazine and Review', II (1820), p. 66. Bishop's music was published in 1818. His adaptation proved fairly successful for some years. The first faithful translation seems to have been written by John Wrey Mould for T. Boosey's series of 'The Standard Lyric Drama' (Vol. III, 1848). In the preface Mould gives the casts for Italian productions in London from 1818 to 1848. He also writes: "Hitherto this opera has been given on the English stage with dialogue substituted for the original recitative. Hoping that the present version may in time supersede the former . . . we conclude these remarks". His hope was not fulfilled. Strange as it may seem, I could not find a record of a single English production of Rossini's 'Barber of Seville' in London during the whole of the nineteenth century, and even up to 1920. Mould's version may have been given in the provinces and colonies. There is in the British Museum a libretto of his translation "as produced at Melbourne in 1856". Other English versions to be found in vocal scores are by N. Macfarren (1872) and by J. R. Ware (1873). They did not reach the London stage either.

In the original Italian, on the other hand, 'Il Barbiere' was extremely popular in England. It was revived nearly every season. After its first production the music critic of 'The Times' wrote:

An Opera, called 'Il Barbiere di Siviglia', was performed last night at this theatre, for the first time in this country. The plot is the same as the well-known comedy of that name, by Beaumarchais, which forms a first part to 'Le Mariage de Figaro', and from which our play of 'The Spanish Barber' was also taken. The music is by Rossini, a young composer of extraordinary merit, now living, who enjoys great celebrity in all parts of the Continent. This opera is the first specimen of his composition which has been submitted to the judgment of an English audience: taken as a whole perhaps, it bears marks of haste, and still more of extravagance; but we are persuaded that all persons who have carried the study of music to the least degree of refinement, must have been delighted and astonished by the occasional touches of genius, the variety and originality of his style. The general character of Rossini's music is extreme ornament, the perfect reverse of what is called the simple style; but his resources in that line, and the fertility of his invention, seem almost unlimited. It is probable that its effect may lessen by frequent repetition; the first impression, however, is delightful. The particular pieces with which we were most struck were, a song

<sup>(1)</sup> F. Corder in 'The Musical Quarterly', IV, p. 87.



by Rosina (Mad. Fodor) "Una voce poco fa"; another by Basilio (Angrisani) descriptive of the effects of calumny, "La calunnia e un venticello"; a quintett near the end of the first act; and the latter part of a trio in the second, beginning with the words "Zitto, zitto, piano, piano." The new singer, Sig. Garcia, is a great master of his art, and plays with its difficulties in a manner that is truly surprising. His voice is a pure tenor, somewhat on the decline, but of great flexibility, strength and compass. His style is the florid, and carried to a degree which probably has never been exceeded; but his singing is the perfection of that style, and considered as a mere exhibition of art, cannot but produce high gratification. To try Signor Garcia as a sentimental singer, would be to destroy his merits altogether. He disclaims that school, we apprehend, upon principle, and should be judged only by those laws on which he has formed himself. The character of Count Almaviva, which Signor Garcia performed in this opera requires a good actor as well as an accomplished singer; in both respects he did it complete justice.

The piece was represented with great spirit throughout; the part of Bartolo, by Ambrogetti, deserves peculiar commendation; we have seldom witnessed better acting. The house was filled at an early hour.

For some reason or other the critic does not mention the Figaro, Signor Naldi, at all.

London was the first non-Italian town where 'Il Barbiere' was given. The rest of the operatic world followed in quick succession:

Barcelona . . . . .	July 16th	1818	} (in Italian).
Munich . . . . .	January 1st	1819	
Lisbon . . . . .	Carnival	1819	
New York, Park Theatre	May 3rd	1819	(in English; most probably the Covent Garden version) and November 29th 1825 (in Italian, at the opening of Garcia's first American season. First Italian opera ever given in New York. A full account of this production will be found in J. Mattfeld's 'A Hundred Years of Grand Opera in New York', 1927); October 19th 1831 (in French); and December 4th 1863 (in German).
Graz . . . . .	May 27th	1819	(for the first time in German, translated by I. Kollmann; this first German version has never been replaced by a better one).
Vienna . . . . .	September 28th	1819	(in German, at the Theater an der Wien; first given at the Kärntnertor Theater December 16th 1820, in German, and April 14th 1823, in Italian).
Paris . . . . .	October 26th	1819	(in Italian, at the Théâtre-Italien; this date is unanimously given by all authorities. The printed libretto bears the date of September 23rd 1819); in Castil-Blaze's French version (see below under Lyons) produced at the Odéon May 6th 1824; Théâtre-Lyrique September 28th 1851; Athénée November 3rd 1871; Opéra-Comique November 8th 1884.
Brunswick . . . . .	October 3rd	1820	(for the first time in Northern Germany).

Brünn (Brno)	December 18th	1820	(in German).
Kronstadt and Hermannstadt (Transylvania).	May	1821	(in Italian).
Madrid	August 25th	1821	(in Italian) and October 1st 1824 (in Spanish).
Odessa	August 31st	1821	(in Italian).
Lyons	September 19th	1821	(for the first time in French, translated by Castil-Blaze; "d'après Beaumarchais et le drame italien, paroles ajustées sur la musique de Rossini"). Also at
Brussels	October 3rd	1821	
Marseilles	December 18th	1821	
Rotterdam and Strasburg		1822	and on all other French provincial stages and eventually at Paris (see above).
Dublin	January 7th	1822	(in English) and October 14th 1829 (in Italian).
Philadelphia	March 1st	1822	; Baltimore May 20th 1822, &c. (in English).
Berlin	June 18th	1822	(in German; given there more than 500 times until 1937).
Copenhagen	September 14th	1822	(in Danish, translated by T. Thaarup; March 4th 1846: new Danish version by N. C. L. Abrahams).
St. Petersburg	December 9th	1822	(in Russian, translated by R. M. Zotov) and January 29th 1829 (in Italian).
Riga		1823	(in German) and 1922 (in Latvian).
Amsterdam	October	1823	(in German) and spring 1825 (in Dutch).
Edinburgh	June 21st	1824	(in English) and December 13th 1827 (in Italian).
Prague	January	1825	(in Czech, translated by S. K. Macháček; earlier given there in German).
Pressburg	April 14th	1825	(in German).
Buenos Aires	October 3rd	1825	(in Italian; first Italian opera ever given there).
Stockholm	October 25th	1825	(in Swedish, translated by B. Crusell).
Warsaw	October 29th	1825	(in Polish, translated by S. K. Boguslawski).
Mexico	February 23rd	1826	(in Spanish) and June 29th 1827 (in Italian).
Clausenburg	February 3rd	1827	(in Hungarian, translated by J. Szerdahelyi).
Budapest	October 27th	1827	(in Hungarian; earlier given there in German).
Havanna		1828	} (in Italian).
Santiago, Chile	Summer	1830	
Cagliari, Sardinia	Carnival	1831	
Geneva	November 16th	1831	(in French); Lugano 1832 (in Italian); Basle November 28th 1834 (in German).

Corfu . . . . .	Autumn	1833	} (in Italian).
Bastia, Corsica . . . . .	Autumn	1833	
Bucharest . . . . .	September	1833	(in German) and 1843
(in Italian).			
Athens . . . . .	August	1837	(in Italian ; first
Italian opera there).			
Helsingfors . . . . .	Summer	1839	(in German) and Sep-
September 29th 1874	(in Finnish, translated by A. Törneröos).		
Algiers . . . . .	Carnival	1840	} (in Italian).
Constantinople . . . . .	December	1841	
Guayaquil, Ecuador . . . . .		1843	
Malta . . . . .		1843	
Trinidad . . . . .	Autumn	1844	} (in Italian).
Bahia, Brazil . . . . .		1845	
Christiania (Oslo) . . . . .	August	1849	(in English, translated
Melbourne . . . . .		1856	
by J. W. Mould).			
Bogota, Columbia . . . . .	July 18th	1858	(in Spanish ; third
opera ever produced there).			
Quebec . . . . .	June 10th	1864	(in English ; see F.
E. O. Monck, 'My Canadian Leaves')			
Cairo . . . . .		1870	(in Italian).
Zagreb . . . . .	December 2nd	1874	(in Croatian, trans-
lated by M. Bišćan).			
Cape Town . . . . .		1875	} (in Italian).
Tiflis . . . . .		1876	
Shanghai . . . . .		1918	(in Russian).
Sofia . . . . .	December 29th	1922	(in Bulgarian).
Kaunas . . . . .	April 12th	1924	(in Lithuanian).

There must also have been productions in Portuguese, Flemish, Slovakian, Rumanian, Norwegian, Slovenian, Esthonian, Serbian and possibly Greek ; I have so far failed to ascertain dates of first performances in those languages.

A centenary performance of Rossini's opera took place at the Scala, Milan, February 9th 1916.

There were some 'Barber of Seville' operas after Rossini. A setting by Francesco Morlacchi (libretto made up from Petrosellini and Sterbini) was produced at Dresden on April 27th 1816 (some weeks only after Rossini's opera). Later settings of Sterbini's text were by C. dall'Argine (Bologna, November 11th 1868), by A. Graffigna (Padua, May 17th 1879), by L. Cassone (Turin, October 11th 1922) and by A. Torazza (Sestri Ponente, June 1924). All these operas were complete failures. Dall'Argine dedicated his score to Rossini ; the charming letter in which the old maestro accepted the dedication and agreed to the re-setting of "his" libretto has often been published. The performance at Bologna took place just two days before Rossini's death.

## THE FINAL WORKS OF CLAUDE DEBUSSY

or

### PIERROT FÂCHÉ AVEC LA LUNE

By W. H. MELLERS

CLAUDE DEBUSSY : *Mon ciel est ainsi, et non pas autrement.*

MONSIEUR X : *Qu'en savez-vous ?*

DEBUSSY : *Je sais parce que j'y ai été.*

MONSIEUR X : *Vous avez été au ciel, M. Debussy ?*

DEBUSSY : *Oui : mais je n'en cause jamais avec les étrangers.*

It is often, indeed usually, assumed that Debussy's final works represent a precipitous decline in the level of his inspiration ; that in trying to be, in his last years, a *musicien français*, he ended by being "no sort of musician at all". In the persistent chorus of abuse which has been showered upon these products of the composer's dotage (as they are called), a few protesting voices have nevertheless made themselves heard, and although little has been done to explain or justify these protests, their emphatic nature, and the distinction (for the most part) of the men who have made them, suggest that there is room for some unprejudiced inquiry into the justice of this almost wholesale condemnation.

To understand the precise value and interest of Debussy's late works it is necessary to be clear as to the kind of musician he was ; or one could say with equal truth that one cannot understand the peculiar kind of musician Debussy was without responding sympathetically to his final works. This remains true even if we grant, as I think we must, that these compositions are indeed narrow and limited in their interest and are even, in a sense, the music of a man sick in body and spirit. A great deal of the strange documentary interest of Debussy's music comes precisely from the fact that he was a sick spirit ; he knew he was sick and never pretended to write music on a grand or heroic or tragic scale ; if his work is still poignant for us personally, it is partly because we feel for him in his sickness, because we have, to however slight a degree, suffered in something like the same way.



Debussy was, throughout his life, an exile. He had, it is essential to remember, absolutely no intention of effecting a revolution in musical history. "Nous ne sommes pas modernes", he said explicitly, and he made it clear at the beginning of his career that he knew he was destined to be an exile, and that if he wrote music it would be for himself and his friends. His music was an incessant fight against "le sentiment insupportable de vivre en ces lieux d'exil où il semble qu'être quelqu'un ne puisse aller sans cabotinage, et où la musique manque d'infini". Because the outside world seemed to him corrupt he voluntarily retired into his retreat and became preoccupied with "la vie intérieure" where alone, if at all, the infinite might still be found. "Espérez qu'il reste des dieux, nous en avons le plus pressant besoin." Whatever gods Debussy discovered (and it is often said that Pan was among them) he found within his own soul, and it is this apprehension of the indestructible beauty of the inner life which is expressed in the exquisite smiling intimate lyricism of Debussy's early songs, and in ways more or less subtle in all his finest and most mature work.

The songs provide the key to Debussy's most interesting music, and there was no more suitable medium for the expression of his sensibility. It is remarkable that he had attained to maturity in this form while his piano music was still either incompetent or merely agreeably pretty, and we do not always realize how wonderful a master of vocal technique this composer, within his limits, indubitably was. These songs, containing the essence of Debussy's genius, are above all the music of *fantôme* and of Pierrot. The atmosphere of exquisiteness and of almost hellenistic tranquillity that pervades them—the immobile lushness of the chords, the gentle swaying melodies as it were folding in on themselves—is the outcome of the composer's attempt to seek infinity within himself; he comes to see the image as more real than the object, the dream more real than the waking life. This conviction is not an easy one; the world of Debussy's spirit, with its moonlit balconies, its paradisaical parks, its delicious pierrot-like unreality, is not merely an escape because it includes within itself, in a sudden nostalgic efflorescence of the lyricism, an extremely poignant and mournful sense of loss and regret, remembrance of life once vivid and vital from which one is now separated. It is only a half-truth to call this world unreal; though it may be the music of the phantom, we are never allowed to forget that the phantom has once been alive. The terms "inner" and "outward" are, at best, only relative and cannot be sharply opposed. And can we abruptly say that the life that goes on in the exiled mind and soul (the "dream") of a man such as Debussy is

necessarily less real than the life many a man lives as a member of society, susceptible to the immediate passions, desires and aspirations of humanity?

Now all these modes of sensibility are present not only in the songs but also in the great orchestral works and in 'Pelléas et Mélisande'. In all these compositions the connection between the inner and outward life is preserved,<sup>(1)</sup> though the latter is usually present only retrospectively. Moreover, I think the technique in these various works is substantially the same. The infinitely plastic and expressive, if not very sustained, melodic lines of the orchestral pieces derive from the intimate pellucid lyricism of the songs, while the unparalleled delicacy of orchestration is related to the filigree-work of the piano parts of the 'Fêtes galantes' and the 'Ariettes oubliées'. The orchestral 'Nocturnes' and 'Images' are probably the peak of Debussy's music. This is a dream-art far distant from the flaccid dreamings of the pre-Raphaelites—a pervasively viscid influence to which Debussy himself had succumbed in the early 'La Damoiselle élue'; this art is not so much a dream as a vision, the unearthly and radiantly nostalgic music of an exile who suffered acutely by reason of his very exile, self-imposed though it was; it is the testament of a rare "âme de bonne volonté"; no mere querulous subjective wailing or personal disgruntlement, but a vision of the ineffable melancholy and nostalgia of the human spirit.

But the creation of a private world of art, of the inner spirit, brought with it dangers against which Debussy could not entirely protect himself. I do not mean merely that it limited his scope, though that is patent enough. But human beings are, after all, human: they need the passions of human intercourse. Most of us need to express ourselves in some form of action. The individual spirit, if it is cut off from these things, or is aware of them only in memory, will live for a time, may even live more sensitively and delicately than heretofore, but it will soon wither. And I think there came a time when Debussy, in his search for the infinite within himself, lost control and restraint, when his music lost its note of serene smiling wistfulness and became like a tissue of nerves and sense-organs. It is easy for a man of such exquisite nervous adjustment, turned in upon himself, left to his introspection, to feed supinely on the sensory stuff on which the imaginations of artists live, to refuse to think as well as to feel, to refuse to define his attitudes, to be content

<sup>(1)</sup> One reason for this lies in Debussy's choice of poets for his songs. The relation between his music and Baudelaire, Mallarmé, Villon and Charles d'Orléans is extremely important and a subject for extended study.

to be, in a sense, negative and non-creative. The so-called impressionistic piano pieces are often too much like the raw material out of which art might be made, so passively sensory as to be hardly worth calling art at all. I do not mean (as is so often and in my opinion quite untruthfully said) that they manifest an excessive fidelity to natural appearances, for I would say that Debussy (like Monet) has almost no interest at all in things and appearances but cares only for the moods and vibrations of sensation which they produce in him. (The term Impressionism, interpreted literally, is thus a complete misnomer.) I mean rather that these pieces express only a tiny fraction of Debussy's personality: they illustrate his remarkable and delicate nervous sensibility, but they contain almost nothing of his unique vision, the vision which, as I have shown, is the essence of his music. It is no accident that their technique depends almost entirely on a recondite and precious harmonic dialect and ignores the sensitive and plastic, if slight, melodic line and the expressive, if undemonstrative, rhythmic vitality of the songs and orchestral works. It is no accident either that, the limitations of purely sensory experience and a purely harmonic language being what they are, Debussy is often, in these works, beguiled into a self-imitation that looks very much like self-parody. (Of course there are exceptions to these strictures, notably the magnificent 'L'Isle joyeuse' and some of the "Spanish" pieces.)

Oddly enough, it is by these sensuous, nervous pieces that Debussy is best known, through them that he has earned the label of "impressionist". But they represent, I am convinced, only an offshoot from the main development of his art, and on the strength of them alone he would be an interesting and original but in no sense of the word an important figure in the history of music. They are subjective in the wrong sense, whereas the songs and orchestral works are translated with perfect detachment into artistic form and are subjective only in the sense that they deal with ranges of experience that lie somewhat below the level of waking consciousness and are remote from the activities of everyday life. I certainly think that Debussy realized that his "impressionistic" work came from only a fraction of his whole self, and that it is not accidental that when, in his last years, he felt he really had something fresh to say—new ways of apprehending to communicate, rather than sensations to transcribe—he should have set about the evolution of a medium which grows naturally from the songs and orchestral works, a medium which, intensely individual as it is, is more than a mere dialect.

The writing of sonatas for two or three instruments is, to begin

with, significant, suggesting that the fallacious preoccupation with harmony as such is exploded. One of the most striking features of this music is certainly that although the characteristic harmonic mannerisms remain, the general harmonic scheme has become much simpler than in any of the composer's immediately preceding works, and inter-dependent—as in the songs and orchestral suites—on a by no means hazy melodic line; while the rhythm takes on a curious spasmodic vitality. "Retrouvons notre liberté, nos formes", Debussy wrote; "les ayant inventées pour la plupart, il est juste que nous les conservions; il n'en est pas de plus belles". His last works have a musical clarity and purity which is perhaps finer than he had ever previously achieved, and if we wish to understand these final compositions we must consider in some detail the ways in which their technique differs from that of the songs and orchestral works.

In the first place, the melody is different. For brief moments it smiles in the old golden intimate way, but such tranquillity is fleeting, and the epithet that occurs to one immediately when one tries to define the nature of this melody is "rhapsodic". A less grateful and often employed descriptive adjective is "short-winded", but this counter is not of much value without elaborate qualification. Such a very different composer as Richard Strauss might be (and I believe has been) described as short-winded in his melodic utterance, but the term would then bear a very different meaning. It could also be used of the melodies of Erik Satie, again with a quite distinct connotation. To call some of the melodies of Richard Strauss short-winded would not mean that their actual length was short, but rather that they tended to be too long, that they were disappointing in development, that their duration in time exceeded their imaginative life. To call Satie's melodic utterance short-winded, on the other hand, would not be to deny that he was, within his limits, a remarkable master of melodic line: his melodies are brief and symmetrical by the inherent nature of his genius, he *wanted* them so, and we are conscious not of any frustration or inadequacy, but of perfect realization; it may have been a small thing that Satie was doing (though it is not nearly as small as it looks), but it was, as far as it went, completely satisfying.

Now Debussy's melody, in his last works, falls somewhere between these two stools. The duration of his melodies does not exceed their imaginative life; as soon as that is exhausted they abruptly stop. On the other hand we do not feel, as we do with Satie, that the melodic phrases are brief because Debussy wanted them to be brief, but rather because he could not help it. The melodic life of these compositions is volcanic; a phrase will suddenly spurt up, as



suddenly subside, another will follow it, and then another. And the spasmodic melodic fragments have an inherent continuity, they flow on in an ever-eddyding rhapsodic stream. This unending flux of melody is now piercing and vibrant, now sultry and languorous, and its sudden changes of temperament contain a suggestion of the neurasthenic, nothing like the *frisson* of Webern, the Freudian bug-a-boos and hysteria of Berg and Schoenberg, or the sinister exploration of the abysmal depths of conscience which we find in some of the music of Janáček, but nonetheless something not quite normal, something a little artificially and unhealthily flushed. The rather stylized chords which surround the volcanic flow of melody enforce the impression of the sub- or abnormal; these sudden upshootings of passion, punctuating this limp tranquillity, remind one just a little of something induced by the hypodermic syringe.

And this suggestion helps us to understand the change that has come over the element of the exotic in Debussy's music. His sensuous imagination had, of course, always been attracted toward the exotic and some of his finest music, notably the 'Nocturnes', the 'Images', the 'Après-midi' and the 'Isle joyeuse', manifests in its curling voluptuous melodic threads qualities which may properly be described as Oriental: the authority of Mr. Kaikhosru Sorabji is sufficient to vouch for the genuineness of this non-Western atmosphere. In these works the exotic element is exploited positively in the creation of Debussy's peculiar private world;<sup>(2)</sup> but in the final compositions (where it is Spanish rather than Oriental in

(2) The element of the exotic in Debussy's music is again a subject demanding separate study—particularly the relation between Debussy and Spain, a country which seems to have had an enormous evocative significance for him. In some ways 'L'Isle joyeuse' seems to me the most wonderful piece Debussy ever wrote. The title itself is strangely fascinating, for whereas all Debussy's music may be said to exist in an island—a world remote from the everyday world—the last thing one could say about the world most typical of the composer's imagination would be that it was "joyous". The gaiety, luxuriance and vitality of this piece are immense and unique in Debussy's work, its intricacy of ornament, gorgeousness of harmonic colouring, intensity and excitement of rhythm overwhelming. This world is still the world of Carnival, of Pierrot, but it is the world of Carnival become magically immediate and actual. The vivacity and vitality of 'Fêtes' and of parts of 'Iberia' are present in memory only and do not effect the music's prevailing nostalgia and remote melancholy. But in 'L'Isle joyeuse' it is as though something dark and tropical had crept under Debussy's skin, as though he had, for this brief moment, been reborn into some exotic, joyous and comparatively unsophisticated civilisation, as though he had miraculously recovered the *joie de vivre* he had long felt the contemporary world had lost. Of no other work of Debussy's could one say that it reminds one of Chabrier who, in his extravertise animality, is the very antithesis of the habitually inward-turning Debussy; or of the brilliant and primitive exoticism of Balakirev's 'Islamey'. The only contemporary works one can compare with it are such things of Szymanowski's as the erotic-fanciful 'Masques' (somewhat bizarrely voluptuous music of Carnival) and, of course, the 'Iberia' of Albéniz, with its dark sonority and ardent complexity of texture. 'Iberia'—as interpreted by Iturbi—seems to me the beginning and end of Spanish music, quite distinct from the usual picture-postcard stuff, and one of the finest piano works of our age. But it was Debussy's 'L'Isle joyeuse' that taught Albéniz how to write Spanish music for the piano.

origin) it is not used for its own sake, as a "value", but is queerly contorted by the other modes of sensibility the composer is trying to "incarnate"; here it underlines the feeling of the artificial, the highly-strung. Thus the familiar virulent or languid Spanish rhythms and melodic clichés abound, but the effect of the music in performance is totally distinct from the effect that any genuine Spanish music might be supposed to produce. Although attaining at times to a high pitch of (slightly fevered) emotional intensity, the "Spanish" passages in this music have a strangely unreal, precious, fantastic quality: they express the languors and abrupt ecstasies of Debussy's spirit, but it is all a little remote and incredible, as though the composer were living through his passions in a puppet-show.

This brings us to the third and most radical change in Debussy's music—the different attitude to the element of Harlequin. There can be no doubt, I think, that the mythological figure of Harlequin exerted a remarkable, even obsessive, influence on Debussy's imagination. Nor is Debussy the only modern artist who saw in the figure of Harlequin a symbolization of his own peculiar difficulties and sickness of spirit—one thinks immediately of Picasso, while among musicians Busoni wrote one of his most personal operas entirely around this legendary creature. But here we are concerned with the differences between Debussy's attitude to Harlequin in his early songs and his attitude to him in the compositions of his last years. In his early work the mythological Pierrot world, the world of the mask, the phantom, was accepted as something intrinsically good, positively valuable. Now, at the close of his life, worn out by disease, oppressed by the attrition of the war, Debussy begins to see through himself, to wonder if the private world of his spirit, fine and beautiful as it may be, is after all strong enough to hold out alone against the external world. He begins to see that the mask and the phantom are not enough, cannot be permanently satisfying; he begins to contemplate them ironically. The mythological world of the songs becomes not so much beautiful as fantastic, even a little absurd. He looks back on his life and sees it in the likeness of a puppet-show, himself, moon-eyed, desiring but perpetually dissatisfied, in the mask of Harlequin. Even his sadness and his disillusion now scarcely seem real to him. It is significant that almost always in these last compositions there is, when one might expect a slow movement, a Harlequinade. The mannered harmonies in, say, the second movement of the violin Sonata—the characteristic ninths and elevenths—have an integral clarity that is peculiarly piquant; they are accepted as a whimsical, fantastic, essentially

artificial convention. And it is not merely that it is a *narrow* convention—so, superficially considered, is Mozart's—but it is recognized as a *conventional* convention, a convention of puppet-like unreality, the result of a disillusion so deep that it can see no more in human life than a *commedia*; no longer a vision, but a show. The consummate felicity of the technique of these works—and failure to perceive how consummate this felicity is, how original and beautifully devised for the instruments, surely implies an inadequate notion of the nature of technique—is the outcome of Debussy's newly-won honesty and self-knowledge. 'Pierrot fâché avec la lune' was the proposed sub-title of the cello Sonata, and this phrase might stand as a motto for all the compositions of the final years. Debussy's mask and his phantom have failed him; and he feels himself sold.

Debussy said somewhere that he wrote his last works with feverish speed, "like a madman, and rather sadly". He said that he was fighting against illness and himself, and was a nuisance to everybody. He even remarked that he had grown envious of Erik Satie, whose music, despite its quality of extreme attenuation and negation, is in no sense the music of a sick spirit. There is, anyway, in these late sonatas and studies, a curious wry, biting, Laforgue-like feeling in startling contrast to the voluptuous languor which we recognize as typical of his earlier work, but which has a certain affinity with some of the characteristics of the music Stravinsky wrote during the war years. There had long been a relation between Debussy and the "colourful" Stravinsky of the early ballets, of course; but this queer, perverse, astringent note is something that is new in Debussy's music (though it is conspicuous throughout his prose) and it is one of the most significant aspects of his peculiar genius.

The note of exasperation and perversity is most conspicuous, of course, in the cello Sonata, the earliest of these final works, and a composition of curious emotional frustration and melodic stasis, a Harlequinade of sad but beautiful mockery. More balanced and controlled examples of the characteristic Pierrot music are to be found in the oddly remote and fanciful virtuosity of the piano *Études*, while the note of the macabre is most easily examined in that most mournfully vivacious war-music, 'En blanc et noir' (a good instance of what I have called the hypodermic syringe). The fiddle part of the violin Sonata, with its limpid, intimate opening tune, its passionate exoticism, its uneasy quietudes, its volcanic spurtings of *fioritura*, provides a convenient means of studying Debussy's new sort of melody; 'Le Martyre de Saint-Sébastien', while in one sense a survival from the nineties, is interesting in that

its restrained masochism has a "drugged" neurasthenic atmosphere of peculiar modernity.

But perhaps the finest of these works is the Sonata for flute, viola and harp, a composition in which all the traits of sensibility and technique I have been trying to describe are reconciled and absorbed into a new and equipoised unity. Debussy himself said of it :

C'est affreusement mélancholique, et je ne sais pas si l'on doit en rire ou en pleurer. Peut-être les deux ? . . . Rude et belle musique, jamais fausse pourtant. C'est d'ailleurs une erreur trop commune de croire, quand on déchaîne les éléments, qu'il faut absolument les mettre en rapport de septième. . . . Plus je vais, plus j'ai horreur de ce désordre voulu qui n'est qu'un trompe-oreille, comme aussi des harmonies bizarres, qui ne sont que jeux de sonorité. Combien il faut d'abord trouver, puis supprimer, pour arriver jusqu'à la chair nue de l'émotion.

"La chair nue de l'émotion" is the secret of this music : the economy of means, the unperturbed clarity of the structure, indicate the perfect realization of even the most complicated and perverse emotional states. Debussy never wrote anything more consummate and less inhibited than this calmly difficult Sonata.

This work, reconciling many diverse traits of sensibility, suggests tentatively that Debussy might, had he lived, have evolved a more immediate and more tragic art than anything he had so far accomplished. It is interesting to note that the last song he wrote—the final flicker of the lyricism of his early days—ends, despite its characteristic flush and emaciation, with a swelling "heroic" *crescendo* on the words "Mais donnez la victoire aux enfants de la France". (The words are Debussy's also.) I do not want to suggest that this queer little 'Noël des enfants qui n'ont plus de maison' is itself evidence of any new, more positive, element in Debussy's music—the victory is certainly no more than verbal. But I do think it bears out my contention that the composer had not entirely lost hope, and that although these compositions are in more senses than one *opera ultima*, Debussy's search in them for a new, purer and clearer musical medium cannot be separated from his realization that all he had done previously was somehow partial and incomplete.



## THE AUTOGRAPH OF BEETHOVEN'S EIGHTH SYMPHONY

BY OSWALD JONAS

It is generally known that Beethoven made endless changes and corrections to perfect his works. Nottetbohm's books on the sketches have a wider circulation and are happily more often studied than they were, and their value as a source of information is gradually becoming recognized. Of the significance of these sketches I have written elsewhere,<sup>(1)</sup> and my studies are to be completed later. Here I only wish to mention the insufficiently known fact that Beethoven also frequently made changes and corrections in completed scores, and that these by no means always bore on mere mistakes. He made such an important change as the insertion of a minim before the pause (bars 5, 24, &c.) in the first movement of the fifth Symphony, for instance, after the first engraving of the score.<sup>(2)</sup> The reason was that he wanted to make the demarcations of the four-bar motto clearer. Besides this the autograph shows that Beethoven inserted the fanfare (bars 22-23) as an afterthought and that he only completed it with bar 24 in the engraved score as a preparation for the appearance of the motif on A $\flat$ . In the recapitulation the transition to the second subject is prepared by the oboe cadenza arising out of the previous employment of the woodwind. The oboe phrase moreover prepares the entry for the two oboes in the next bar but one, so that the composer is able to dispense with the fanfare this time :



(1) 'Zeitschrift für Musikwissenschaft', 1933, and 'Der Dreiklang', 1937.

(2) See the article by Paul Hirsch, 'Music & Letters', July 1938.

Another point in the same Symphony worth mentioning is that Beethoven found some difficulty with the phrasing of bars 83-93. The passage appeared thus in the original score :



the slurs taking in two bars regularly as in the preceding bars, with a four-bar phrase at the end. He changed this to :



*i.e.* a three-bar phrase to begin with, thus placing the G♭ at bar 86 at the head of a new phrase and restoring the balance by the insertion of the new bar 92.

It is the study of the manuscript score of the eighth Symphony,<sup>(1)</sup> however, which is most apt to remove the many errors that are current concerning Beethoven's orchestral writing. Ever since Wagner there has been a general impression that Beethoven's orchestration does not faithfully reproduce his intentions and that his scores must be touched up if they are to become perfectly clear. Wagner insists repeatedly that Beethoven's scoring lacks clarity, so that the question arises first of all of what we are to understand by "clarity" in this connection. We very soon discover that what Wagner asks is that the composer's "melody" should always appear in the treble, a principle which by no means accords with the nature of symphonic composition, nor with what we expect of the medium of a symphonic orchestra. (The fact that countless passages in Beethoven leave nothing to be desired in the matter of clarity, even in Wagner's sense of the term, should be enough to refute the latter's view, for no doubt Beethoven was perfectly well able to make his music "clear" when it suited him.) No, the orchestration of the classical symphonic masters obeys quite other laws than is usually supposed.

<sup>(1)</sup> I am indebted for the study of this autograph to the library of photostats in the National Library in Vienna, a collection most generously deposited there by Anthony van Hoboken at the suggestion of Heinrich Schenker.

About the very opening of the eighth Symphony Wagner writes :

There is, on the contrary, a disturbing ornament, added as though by accident, which we should like to obliterate for its damaging effect. I cannot remember ever having listened to the opening of the eighth Symphony (in F) without being disturbed in my perception of the theme at bars 6-8 by the non-thematic additions of oboe and flute above the melodic line of the clarinet ; whereas the preceding collaboration of the flutes in the first four bars never interfered with my comprehension of the melody, although it does not exactly follow the theme either, because the tune is here insistently made clear by massed violins playing *forte* :



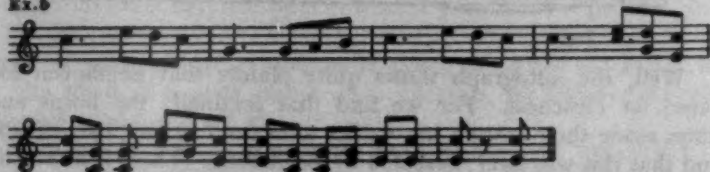
Well, the autograph shows quite plainly that Beethoven too cared for clearness. For we find that originally the horns and flutes made their entry a bar earlier after the first four bars of *tutti*, and that this was later corrected by Beethoven. There is no reason why he should not have made further alterations if this first correction had failed to produce what he intended. What he did intend was to introduce the woodwind significantly after the *tutti*, as it were in a *crescendo*, and above all to let the oboe regain the position of height that had been sacrificed by the clarinet entry.<sup>(4)</sup> A glance at the recapitulation should suffice to show that Beethoven could, if he liked, make such a passage clearer, for there he at once set the flute playing in octave unison with the clarinet. It was here a question of exploiting the high position in contrast with the low one in which the recapitulation had begun. And it is again the manuscript which proves that this play with positions was Beethoven's chief concern here. The fact is that at the opening of the recapitulation all the woodwind was originally made to play in unison with the bassoons. It was an afterthought that made Beethoven remove the theme from the upper woodwind instruments and write sustained notes for them.

His corrections in the score show convincingly how circumspectly he used the wind and what care he devoted to its display. Thus he

<sup>(4)</sup> Cf. Schenker, 'Beethoven's IX. Symphonie', p. 47.

at first let the horns enter together with the bassoon at the beginning of the working-out section, but afterward decided to save them up for the *fortissimo tutti* four bars later. He also changed the harmonic filling-in of the horns in many places. Who would believe that so characteristic a passage as that in the finale, where the first bassoon makes its octave leaps in unison with the kettle-drums, was different in the manuscript? But it showed simply held notes in the horns, as did the parallel passage after the  $\frac{1}{2}$  chord in D major, except that here a sustained F was added in the flutes. On this same chord, too, the wind continued in crotchets instead of, as now, in tied notes, which makes the thematic entry of the strings much more plastic. In the working-out of the finale (D minor), at the *pp crescendo* before the first *tutti* the minims of the flutes continued with the clarinets, whereas now they alternate with them. A great difficulty Beethoven encountered in the horn parts of the second half of the trio. On the empty trumpet stave he tried out an entirely different version of this horn passage:

Ex. 6

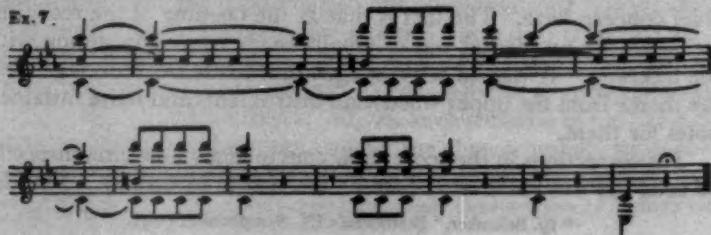


but altered the original version into the present one.

A change affecting the inner structure is to be found in the second movement: at the junction of bars 8 and 9 Beethoven repeated the first-violin motif as in bars 2 and 5, which brought the *forzando* on E $\flat$  on to a weak beat. He continued with these shifted accents until bar 12, but crossed all this out, wrote "nichts" against it and began again on a fresh sheet. Another point of interest is that the first movement originally ended much sooner.<sup>(1)</sup>

<sup>(1)</sup> On the other hand the close of the first movement of the fifth Symphony was somewhat more extended after the last bar but three and presented the following appearance in the manuscript:

Ex. 7





Where we now find a pause on the chord of the dominant seventh (C<sup>7</sup>) the following cadence at first closed the movement :



There is a wonderful correction, too, in this new and extended ending. The dotted minims for wind in the third and fourth bar before the end are added as an afterthought in order to prepare for the two final bars derived from the first subject. And who would have supposed that at the close of the finale, where the wind repeats the major third F-A in various octave positions—that very curious page of orchestral writing—there were at first tied notes throughout for the flutes, oboes and clarinets?

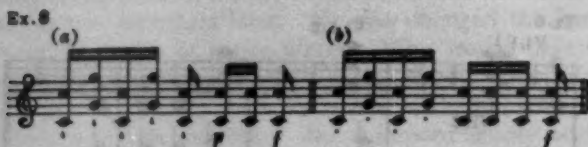
In conclusion a few other important corrections may be mentioned. It may be pointed out, to begin with, that in the case of staccatos Beethoven always differentiates very carefully between dots and dashes. Most of the current scores unfortunately show only dots in many passages where Beethoven explicitly wrote dashes.<sup>(6)</sup> At the transition to the second subject of the first movement, for instance, where a sudden *piano* follows the preceding *sforzando*, the string parts should be marked with dashes, not with the usual dots.

And now a few more details. Bars 76-77 of the first movement had crotchets in the viola part; the viola doubling from bar 82 onward was written in afterwards; in bars 86-87 the violins at first continued in quavers; bars 92-93 were repeated; at the beginning of the working-out the second violins played in unison with the violas; the G $\flat$  of the first violins at bar 120 originally entered two bars earlier, thus obscuring the bassoon entry on E $\flat$ ; in bars 140-144 the figure of three quavers was never exposed alone in the cellos and basses, but the whole orchestra played in unison throughout; at the *ritardando* of the second subject in the recapitulation the D $\flat$  was tied over like the preceding E $\flat$ .

In the second movement we find an improvement in the writing for the horns at bar 15, conforming to the phrasing of the woodwind,

(6) Cf. the article on "Striche und Punkte" in Nottebohm's 'Beethoveniana'.

as shown in Ex. 8a below, and not like Ex. 8b, as it is usually found in printed scores :



In bars 69-70 of the same movement the strings originally went with the woodwind.

In the minuet there were successive entries of cellos in bar 1 and of first violins and bassoons in bars 1 and 2, instead of the present entry in unison. The bowing throughout this movement is different and more beautiful than that now in use, and the attention of conductors may in particular be drawn to the fact that in the *secondo* bar at the first repeat the strings are phrased with a single slur. At bar 24 the slur in the viola part goes as far as the fourth quaver of the next bar (inclusive), the next from there to the second quaver of bar 27, and the next again from the third quaver of the same bar; the staccato dot on the second quaver is not there, neither are the dots in the violin parts in bars 2, 10, 14 and 27. In the cellos there is a slur from bar 24 to the end of bar 26, thence another over the first two quavers of bar 27, and a third on from there. In the second bassoon there is a single slur from bars 28 to 31, last quaver but one. At the junction of bars 5 and 6 of the trio the three quavers were at first C.A.F. Bars 1 and 2 of the finale have no dots, and bars 6-8 have dashes instead of them.

## THE SCHOENBERG CONCEPT

BY NOEL HEATH TAYLOR

ALTHOUGH the response to Schoenberg's music no longer follows the pattern of that in Vienna thirty years ago, when the Rosé Quartet's performance of his Op. 10 provoked fisticuffs in the audience, it is in many quarters to-day as strongly adverse, if not so crude, as then. Just or not, this state of affairs seems quite natural, in view of the convention which allows only delayed recognition to the composer of rebellious temperament. In the case of Schoenberg, however, it is perhaps only logical and fair to point to circumstances which have made his artistic digression one of the most disputed in the history of modern music. Factors that have contributed largely to the wide non-acceptance of his music are: infrequency of performance, a scarcity of artists with adequate technique and musical insight, and last (or perhaps first) the unfortunate circumstance that Schoenberg started composing when the possibilities of diatonicism had been wellnigh exhausted. Added to these are the opinions of critics who have professed to discover no beauty in his music and have refused to acknowledge the validity of his methods.

There can be no doubt either that Schoenberg's cause has been further complicated by the misinterpretation of his theories and by the attempts on the part of over-enthusiastic admirers to offer explanations of the derivation of his strange so-called "atonal" music. For those to whom "atonal" music has neither interest nor beauty there is of course no immediate remedy, but much can be done in the matter of presenting a clear picture of the nature of Schoenberg's departure.

Oddly enough, at the outset one is compelled to say that Schoenbergism is both right and wrong, speaking now from a purely technical point of view and avoiding the æsthetic element, upon which it is difficult and perhaps also unwise to speak with much conviction. This compulsion arises from a consideration of the differences between twelve-tone equal temperament and the "chord of nature". Since Schoenberg has attempted to explain his music on the basis of an extended recognition of the overtone

series, and since his music is played in temperament at appreciable variance with the harmonic proportions of nature, we may state with perfect confidence that he is definitely wrong, in so far as the equality between his theory and practice is concerned. This fact is conveniently represented in the following table from 'Monophony', the as yet unpublished work by the young American composer and theorist Harry Partch, who has concerned himself with a study of just intonation; after representing the major scale of C as derived from the first, third and fifth partials of the tonic, dominant and subdominant of C, Schoenberg proceeds to fill out the chromatic scale with the more distant overtones of the C tonality, thus (as graphed by Partch) :

				Cents in Temperament	True Overtones
7th Overtone of C	..	..	1,000 B $\flat$	969	
11th	"	C	600 F $\sharp$	551	
7th	"	F	300 E $\flat$	269	
13th	"	G	300 E $\flat$	341	
13th	"	F	100 D $\flat$	142	
11th	"	G	100 D $\flat$	51	
13th	"	C	800 A $\flat$	841	

(Measurements in cents are in every case from fundamental C.)

It is here seen that these overtones of equal temperament, which are Schoenberg's overtones, differ from the just by as much as from  $\frac{1}{2}$  to  $\frac{1}{4}$  of a semitone. This is by no means a negligible amount, in view of the laboratory work which has shown that within the compass accepted as a "quarter-tone", in the middle register, quite a number of tones are distinguishable by the ear. Plainly, Schoenberg's theory is rather poorly represented in his music, and *vice versa*. What we hear in his music is not the pure product of his theory, and while his theory is sound enough, it falls considerably short of equalling his music. This discrepancy, needless to say, is not Schoenberg's fault.

If we were to stand staunchly by this premise, that what Schoenberg intended is not what he practises, we should heap upon ourselves an almost intolerable ignominy, for what critic would be bold enough to say that all the accepted composers from Bach to the present have been wrong? This would be precisely the case, for Bach's 'Well-tempered Clavier' fixes the false foundation of all Occidental music since his time. Anyone who wishes to criticize the music of the last two centuries on these grounds would be supported by incontrovertible facts, but I should prefer to side with popular opinion and agree that Bach, Beethoven and Brahms, in



spite of their handicap under equal temperament, were great composers.

Thus Schoenberg, who has accepted equal temperament as his medium, inherits the falsities that inhere in the work of all his great predecessors. He is no more wrong than they were, and as far as a limited "chord of nature" is approximated in twelve-tone equal temperament, he is every bit as right as they were. On this point, a few weeks ago, I questioned Schoenberg, who is now Professor of Composition in the University of California at Los Angeles, and his reply, made with a shrug, was significant: "Twelve-tone equal temperament is practical. There is no other popular medium available to the composer of to-day".

Could any classical composer have answered differently? The diatonic consonances of Haydn, Mozart and Beethoven are not true, nor are the more acute harmonies of Strauss's mixed keys true. All our great composers have been brother victims of equal temperament, and so long as the system continues will all its users be automatically initiated into the fraternity.

Beyond this use of the common medium, however, Schoenberg can claim very little connection with his musical forefathers, as the world is well aware, either by direct contact with his music or as a result of the rumours of his iconoclasm. (Of course I do not refer here to the early works, among them 'Verklärte Nacht', which are diatonic, but only to those of his mature period, against which the epithet "atonal" has been levelled; this latter period is generally estimated to have been introduced with the piano pieces, Op. 11.) It is true that Schoenberg's quartets have been compared with Beethoven's, with the purpose of showing a seeming similarity between their methods of counterpoint and thematic exposition. Whether this similarity exists or not, we may well hesitate to say one way or the other, but it is obvious that Schoenberg's patterns, melodic, rhythmic or harmonic, do not owe a great deal to Beethoven.

Two terms have come into use as descriptive of Schoenberg's methods. The first, "atonal", has gained the widest favour. The second, "pantonal", is virtually unknown and is the term recommended by him. "Atonality", in Schoenberg's opinion, can have no place in musical terminology. He writes, in 'Problems of Harmony'<sup>(1)</sup> ('Modern Music', New York, May-June 1934): "Since tonality is no condition imposed by nature, it is meaningless to insist on preserving it because of natural law". And he adds:

In my harmony treatise ('Harmonielehre') I have recommended that we give the term "pantonal" to what is called atonal. By this

<sup>(1)</sup> Copyright by Arnold Schoenberg.

we can signify the relation of all tones to one another, regardless of occasional occurrences, assured by the circumstance of a common origin.

The statement that "tonality is no condition imposed by nature" would no doubt be contested vigorously by many. Here, obviously, Schoenberg refers to a specific, circumscribed tonality, such as the diatonic, and means to say in effect that nature offers an infinite variety of tonalities, which may or may not make use of the simplest intervals and consonances occurring in the lower region of the overtone series. Twelve-tone equal temperament is intended to embrace only the first, third and fifth overtones, establishing a harmonic foundation of which the triad is the backbone; this, for the Western world, happens to be *the* tonality, for it hears no other. Sooner or later, naturally, the Occident must discover that other tonalities exist, as fully and impartially justified by nature as the diatonic. Once more, because the æsthetic element has so close a bearing on musical progress, the matter resolves itself into a question of time, the time necessary for the ear and brain to adapt themselves to the more obscure consonances, the more remote dissonances and strange melodic contours. These physiological and psychological conditions have always imposed themselves as large factors in determining the acceptability of divergent music.

It should be clear, then, that the term "atonality" needs rather close qualification, if it is to be used at all. In point of fact, if "atonality" is to mean a disrespect or denial of nature's tonal laws, then we are obliged to call all diatonic music "atonal", for not even its simplest chords possess the ratios of nature's vibrational scheme. The problem therefore would appear to be one of diatonicism *versus* pantonalism (both being "atonal", i.e. sharing the tempered scale), the first championing triadism and a principle of discord and resolution, the second standing for a free use of the chromatic scale, without regard for the harmonic relationships of its intervals. Diatonicism needs no defence, of course, for it is synonymous with the names of the great composers from Bach to Strauss. The pantonal method, on the other hand, having no excuse for its existence other than the imperative need of a composer dissatisfied with the materials that sufficed his predecessors, must be defended on theoretical grounds alone, pending judgment by the musical world at large.

A frequent criticism has been that Schoenberg's music is rendered meaningless by its disregard of harmonic proportions; but the question arises as to what may be taken as an infallible standard of acceptable harmony. To set a standard of this sort one must be

quite prepared to exclude all progress, for the standards of Haydn and Mozart were shattered by Beethoven, and those who came after that master continued to expand the dissonantal properties of harmony until, needless to say, the prime consonances were all but submerged. The point was reached, in the beginning of the twentieth century, at which it seemed fairly obvious, at least to some observers, that the retention of the diatonic consonances would result in stagnation. For the composer of sufficient vision and courage there appeared to be but one progressive course, and it is succinctly explained in a few words from Schoenberg's 'Harmonielehre': "Konsonanzen nur im Durchgang"—"consonance only in passing".

This theory is elaborated in the following quotations from the aforementioned article in the May-June 1934 issue of 'Modern Music':

I am rather inclined to believe that one may sooner sacrifice logic and unity in the harmony than in the thematic substance, in the motives, in the thought content.

We have said that a meaningless harmonic foundation may support a structure artistic in its motives.

From these observations it is clear that Schoenberg's concept proposes the complete subjugation of the harmonic to the motive element, this being justified by the "relation of all tones to one another, regardless of occasional occurrences, assured by the circumstance of a common origin".

In his book, 'Arnold Schönberg', Egon Wellesz, who was a pupil of the composer, contributes to an understanding of this point. He writes (p. 90):

Here ['Pelleas und Melisande'] we already have an example of Schoenberg's procedure by abbreviation, whereby after the sounding of the themes in succession he allows them to appear *simultaneously*. As in the works of the later period a chord is often nothing other than the *verticalization* of the idea which was first conceived *horizontally*, so in this instance he strives by means of polyphony to substitute for a successive form of musical procedure one that is simultaneous. (The italics are the author's.)

Again, on p. 106, Wellesz says:

All that he [Schoenberg] has orchestrated since the 'Chamber Symphony' (1906) bears the stamp of being written for solo players; that is to say, every instrument in the orchestra attains to importance and is treated in accordance with its nature.

Here one reaches the crucial point in Schoenberg's departure, for his unconstrained thematicism in ensemble-writing involves an

abandonment of the former polyphonic rules, in which simultaneous voices are restricted to paths dictated by the diatonic limits. Had Schoenberg chosen to remain even melodically diatonic, his harmonies under the above principle would have been far from predominantly consonant; therefore, since his motive lines renounce the triadic relationships, it is evident that consonance must result in his music purely by accident. In other words, pantonalism is the product of Schoenbergism, in which the essentiality of idea-expression excludes the consideration of the element of consonance. Dissonance (or tonal arrangements which cannot immediately be recognized as forms of consonance) becomes the new basis of music, and while some will claim that it is as easy to achieve artistic cohesion and beauty on a basis of dissonance as on a basis of consonance, others will subscribe to the impossibility of such a feat.

Schoenberg says, in his 'Problems of Harmony': "The criterion for the acceptance or rejection of dissonances is not that of their beauty, but rather only their perceptibility".

"All these theoretical considerations, however," writes Wellesz (p. 117, *op. cit.*), "have no meaning unless they arise out of some living work of art. . . . They can give no idea of the essence of the work of art itself, for such can come from intuition alone".



## 'MUSIC & LETTERS' COMPETITION

THE Editor wishes to remind intending participants in the competition for a treatise on a musical subject, announced in the October 1938 number of 'MUSIC & LETTERS,' that nine months still remain until the closing date, and that MSS. of suitable works will be welcomed up to December 31st next.

The competition is open to British subjects and to British-born persons who may have acquired some other nationality, and the winning MS. is to be published in book form by Messrs. J. M. Dent & Sons, Ltd., who will also consider publication of other MSS. submitted.

Fuller particulars will be found in the issue referred to above, but the conditions governing the competition are restated here :

(1) The book must be the result of research and deal with some technical aspect of music, such as a discussion of a branch of some composer's or composers' creative procedure, an historical subject, or matter of kindred nature. Biography, criticism based on personal impressions and light writing of any kind is ineligible. Technical disquisitions will be considered of value only in so far as they are based on or lead to questions of genuine æsthetic importance.

(2) No MS. previously published or printed in any form may be submitted.

(3) The length of the treatise must not be less than 20,000 and not more than 40,000 words.

(4) The work must be submitted for judgment not later than December 31st 1939. It must be typewritten on one side of the paper only and should be sent by registered post to the Editor of 'Music & Letters', 27 George Road, Edgbaston, Birmingham 15, as early as possible before the closing date. Stamps to cover return postage and registration must be enclosed.

(5) Parcels containing the typescript must bear no author's name and address, which should be contained in a sealed envelope bearing a motto that must be repeated on the typescript. Authors who from the first disclose their identity will take the risk of being disqualified at the jury's discretion.

(6) It must be understood and agreed that the Editor and the Publishers are not insurers of MSS. and drawings placed in their possession and shall not be liable for the loss thereof.

(7) Authors must be prepared to submit a birth certificate, certificate of naturalization or other conclusive proof of British nationality, if the jury so desires.

(8) The jury binds itself to judge the works submitted solely on

their merits and to publish the results of its findings in the July 1940 number of 'Music & Letters'. A cheque for £50 will be sent to the winner at the same time.

(9) The jury reserves itself the right to let the competition lapse in the event of none of the MSS. submitted proving worthy of or suitable for acceptance under the terms set forth above.

(10) There being no business connection between Messrs. J. M. Dent & Sons, Ltd. and 'Music & Letters', it must be understood that Messrs. Dent have the right to publish the prize-winning treatise throughout the world and the first option on any other MSS. submitted on the terms outlined above.

(11) The jury's decision in all matters must be accepted as final and binding. Any author submitting a typescript will be understood to have accepted this and all other conditions.

## REGISTER OF BOOKS ON MUSIC

The following list contains a selection of recent books on music. All prices are net, and in the case of foreign books, the figure quoted is that at which the cheapest copy can be purchased in the country in which it is published.

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C. B. O.

## REVIEWS OF BOOKS

*The Main Stream of Music.* By Sir Donald Tovey. (Annual Lecture on Aspects of Art: Henriette Hertz Trust of the British Academy.) pp. 31. (Milford, London, 1938.) 1s. 6d.

The pages of this lecture are full of Sir Donald Tovey's always-to-be-expected insight and scholarship and brilliance: they bristle with good things and, at every turn, suggest even more than they say. Once again, it needs considerable nimbleness to keep pace with his allusive humour; once again, too, we rather wonder if he gives in his literary work the same scrupulous attention to architectural form that he gives in his compositions. Not infrequently he seems to be thinking as he goes along and letting his thoughts carry him where they will. That was also, we are told, the method of Socrates; and anyhow it is a method full of stimulus and adventure.

One small point. On page 12, after some very just criticism of Dryden's relations to Purcell, Sir Donald continues: "Even when Dryden condescends to adapt Shakespeare's 'Tempest', he contrives that Purcell's music for it shall have nothing to do with Shakespeare". But had Dryden much (or anything) to do with the particular adaptation of 'The Tempest' with which Purcell was concerned? The discredit has been usually given to Shadwell. Anyhow, has not Sir Donald, remembering 'Arise, ye subterranean winds' and the other non-Shakespearian things, forgotten the settings of 'Come unto these yellow sands' and 'Full fathom five'?

E. W.

*Proceedings of the Musical Association.* Sixty-fourth Session, 1937-8. pp. xv. 129. (Whitehead & Miller, Leeds, 1938.) 21s.

The six papers contained in this volume deal with very diverse subjects. Mr. W. J. Hough leads off with 'The Historical Significance of the Countertenor'. As Sir Percy Buck justly remarked from the chair: "He has collected various and interesting information from remote places, and his paper will form a valuable record for investigators for a long time to come". The only criticism might be that the wealth of minute learning sometimes tends to obscure the clear progress of the arguments.

The longest of the papers is that of Mr. S. T. M. Newman (conductor of the Newcastle Bach Choir) on Bach's motet 'Singet dem Herrn', in which he discusses not so much the work as a whole as some special problems, all affecting the central and strongly contrasting portion.

First, what is the exact significance of this contrast, what aesthetic relation does the central portion bear to the chorus which succeeds it? Secondly, for what occasion was this unique motet composed? In what connection could qualities that apparently stand in such violent opposition be appropriate? Thirdly, what is the internal significance of all the detail contained in the central portion in which the



phrases sung by the first choir are realized to form a commentary upon the chorale sung by the second, though the relationship is obscure and the relevance of the reflective lines is felt rather than understood?

Fortified by many music-type illustrations from the motet and from cantatas, Mr. Newman's interesting and detailed analytical arguments range far and wide: the scholarly thoroughness of these thirty pages is notable. Mr. Frank Howes's paper on 'Recent Work in Folk-Music' (still more copiously illustrated in music-type) is a full and valuable survey of the last dozen years' achievements here and in America; mainly comparative study here, mainly field-work in America. Professor Percival Kirby's 'Saint Cecilia goes South' traces interestingly the arrival and evolution of Western music in South Africa from the earliest times to the present day; and Canon F. W. Galpin's 'The Music of Electricity' presents in ten pages a very thorough sketch of its origin and remarkable developments. The shortest of the papers, and a very slight production out of place in this volume, is that by Mr. A. M. Henderson on 'Old English Keyboard Music, from Byrd to Arne'.

E. W.

*John Milton the Elder and his Music.* By Ernest Brennecke, jun. (Columbia University Studies in Musicology. pp. 224. (Columbia University Press, New York; Milford, London, 1938) 17s. 6d.

The elder Milton's compositions, according to Mr. Arkwright in 'Grove', "display sound musicianship, but are of no remarkable interest". This is a frank and honest opinion from one who was at pains to publish six of Milton's anthems. It is not shared by Professor Brennecke, whose enthusiasm has led him to compile this smoothly written and fully documented study. It cannot be said that the materials for such a study are copious. Milton's extant works, printed or manuscript, number only twenty-one, and only the barest details are known of his career. The latter drawback has not deterred Professor Brennecke from constructing a biography. The background of the period is generously limned, and where precise information about the subject of the biography is lacking recourse is had to probability. Here is a good example of the author's method:

One may infer from events subsequent to 1593 that he practised music and that he maintained contacts with musicians and writers. He could hardly have failed to associate with George Peele, his colleague of the days of the Alasco revels, whose 'Old Wives' Tale', a play with plenty of incidental music, was well received. Since Peele was a friend of Shakespeare's and is said to have acted with him at the Blackfriars Theatre, there is at least a faint chance that Milton may have met Shakespeare himself as early as this.

A little later:

It is rather likely that he lived as a humble tutor of some sort and kept up his music in a more or less unprofessional capacity. He undoubtedly found his way, as a well-mannered and well-educated youth, into those interesting informal musical soirées in which so many people were now beginning to find great delight.

There is a good deal of this kind of thing, with "probably" and "possibly" and "doubtless" popping up at intervals to carry the narrative safely on its way; and the whole of the first chapter—'A Day at Christ Church'—depends entirely on the unproved hypothesis that Milton was a chorister at this college. Still, Professor Brennecke

is too much a scholar to adopt the methods of Mr. Leigh Henry, whose biography of Bull is an elaborate essay in the metamorphosis of assumption into fact. He can say "there is every reason to suppose" and "there is little doubt" when he is merely adopting someone else's theory; but he always gives the source of these theories and he never pretends that what is the subject of conjecture is the same as proved fact.

Whether it was worth while devoting a monograph to Milton is another matter. The fact that he was the father of a great poet is not sufficient in itself to justify a book. We must believe that his own creative work deserves our notice. This belief, as I have mentioned, is the mainspring of Professor Brennecke's book, which actually adds nothing material to our knowledge of the elder Milton's life. He is convinced that Milton was a distinguished composer and waxes enthusiastic over details of technique. But the truth is that these details are nothing more than the commonplaces of late sixteenth- and early seventeenth-century polyphony; and the examples Professor Brennecke quotes only show that Milton was a well-intentioned amateur who, like many other well-intentioned amateurs, often had effective ideas but was not sufficiently expert in putting them together to justify this elaborate attention. The false relations in Elizabethan music which Professor Brennecke and other modern writers regard as daring are often due to mere clumsiness on the part of composers who lacked the skill or were unwilling to take the trouble to find any other solution of the problems presented by chromatic alteration. We may concede Milton a slender talent and a serious purpose, but little more. His place is among the minor figures of the period. Professor Brennecke's presentation of the musical conditions of the time is well done, though it is odd to find the third generation of Ferraboscós included in the category of "swarthy newcomers" to England. But the labour he has expended on this presentation would have been even more profitably spent if it had been detached from the tenuous thread that holds it together and published, in expanded form, as a general treatise. We badly need books to portray for us the relations between music and society at various periods, and Professor Brennecke clearly has several of the qualities—scholarship, sense of proportion and a readable style—that would be useful for such a task. The illustrations are all pertinent and excellently reproduced.

J. A. W.

*Melodic Index to the Works of Johann Sebastian Bach.* Compiled by May de Forest Payne. pp. 101. (Schirmer, New York, 1938.)

Every musician knows the maddening experience of being haunted by a tune he cannot identify. If his obsession comes, as is indeed quite likely, from Bach, he will now be able to rid himself of it by making the comparatively trifling sacrifice of the price of this book, which in the U.S.A. is three dollars. Always provided, of course, that the tune which worries him is not an incidental one occurring somewhere in the middle of a movement or that, if it does happen to be an initial theme, he remembers the actual opening and not, as so often and so perversely happens, the second or third strain rather than the first. The identification by means of this remarkable compilation depends in fact on the first four notes, and a few tests have shown that the compiler's method, complicated

as it looks, works quite simply and satisfactorily within its limitations.

The system is, briefly, to tabulate all the different arrangements of four initial notes occurring in Bach (there are 842 of them) first of all into eight main categories (3 ascending intervals, 3 descending, 2 up and 1 down, 1 up and 2 down, and so on) and then to classify them by various types of intervals into so many subdivisions that few enough tunes remain in each to make instant identification possible. In the summary tables all themes are transposed into C, major or minor, but in the complete thematic index they appear in their proper keys. The reason for this is not only that one does not always remember a thematic fragment in its right key, but that the classification is made according to degrees in the scale, not according to tonalities. This is eminently practical, the summaries being subdivided into themes beginning on the tonic, the super-tonic, the mediant, and so on throughout the scale. Of how much use this book will prove to musicians remains to be seen, but it may well be that before long they will be asking for similar tabulated indices of the other great masters' works.

E. B.

*Beethoven.* By Walter Riezler. With an Introduction by Wilhelm Furtwängler. Translated from the German by G. D. H. Pidcock. pp. 312. (Forrester, London, 1938.) 10s. 6d.

Herr Riezler states his purpose unequivocally: "The book makes one claim, and one only: it attempts to answer the question, 'What is the essence of Beethoven and what do his works mean?'" Unfortunately he does not proceed towards his goal in any convincing manner: he is inclined to fumble and his language is clumsy and heavy. A foretaste of the style is provided in Dr. Furtwängler's preface. In Beethoven's works, he says, "Music and Soul are one in a manner that is only possible in the works of a truly great musician. Even to attempt to separate the one from the other is an offence. Not through literature, and certainly not through psychology, but only through music, shall we gain access to the soul of this great man". In other words, Beethoven's music—well, it is Beethoven's music!

After sixty-two pages devoted to the composer's life, Herr Riezler passes in review the main analyses that have appeared of his work. He shows the fallacy of the theory first put forward by Adolf Bernhard Marx in 1859, later by Wagner in 1870 and most explicitly by Paul Bekker in 1910 that Beethoven was "first a poet and thinker, and only in the second place a musician". He does well to ridicule Arnold Schering's notorious 'Beethoven in neuer Deutung' (the book in which Beethoven's works are alleged to have been written in illustration of various dramas of Shakespeare, Goethe, Schiller, &c.) by showing that it was conceived in the face of well-established facts. E. T. A. Hoffmann's essays are recommended for their profundity, and Lens is praised for his observations on the organic growth of the music. Both Rolland and Kretzschmar are censured for their extravagances, and after objecting to the hair-splitting and over-refinement of the otherwise admirable Schenker, the author maintains that the object of analysis is to sharpen the ear of the unperceptive listener. A very laudable object, no doubt, but hardly illustrated by Herr Riezler's own analyses. On page 95 he is still urging us to "realize that the content of Beethoven's works up to the

very end consists of music and nothing else, so that it is impossible, by translating it into words, to make its language comprehensible to any one who is incapable of understanding it as such". And on page 100: "Beethoven's music is so entirely merged in his works, so entirely objectivized, and in particular, if we look at his productions in their entirety, so universal . . ." In other words, Beethoven's music is very good!

Herr Riezler's generalizations are too sweeping and too superlative not to arouse suspicion. "Never", he exclaims, "in the history of all the ages and all the arts has there ever been such perfection as that of the great theme of the Finale of the Ninth Symphony." Elsewhere he asserts that it is the final *prestissimo* of the Ninth that "far excels everything that either music in general or this Symphony in particular can show". But perhaps neither of these statements represents the truth, for on page 158 he says that "competent judges" consider the finest symphony of all to be the eighth.

Similar contradictions are produced when Herr Riezler imagines he has revealed the "deepest secret of Beethoven's creative work". On page 91 Beethoven's words to Schlösser are held to unravel all mysteries. But on page 102, after the platitudinous statement that "Beethoven can be played in many different ways, for there is no one 'right' way", we are told that "here, and here only, is to be found the secret of the depth of his music". Typical of the loose thinking that constantly spoils the genuine message of enthusiasm the author apparently feels impelled to convey is this sentence: "With a very few exceptions Beethoven was the first composer to decide for himself what to compose". But there must surely be very many exceptions. And when he wishes to stress the heroism in Beethoven's nature there is never a reference to the wonderful humility that generally saved him from bombast. "He stands in the middle of the battle-field of the human passions", exclaims Herr Riezler, "and joins boldly in the fray; but always his gaze is fixed upon the absolute, and he never rests until he is satisfied that his works are fully imbued with that quality."

Much might have been pruned away in the translation of this book, which was first published in Berlin in 1936 and which claims to be the result of a lifetime's investigations. At this time of day, after the admirable studies by Schenker, Rolland and Tovey, one has the right to expect a real justification for bringing out a new full-length life and discussion of the works. There are some interesting remarks on the classical and romantic approaches to Beethoven, and the comparisons with Schubert and Schumann are stimulating. Perhaps the most valuable part of the book is the conscientious analysis of the first movement of the 'Eroica' in the form of an appendix. But the work as a whole, which might at best have been an enthusiastic message, is marred by too pretentious a claim and too rhetorical a style.

E. L.

*The Young Cosima.* By Henry Handel Richardson. pp. 340. (Heinemann, London, 1938) 7s. 6d.

This novel, based on the young Cosima's adventures of heart, is emphatically not for purists. Not because it makes Wagner address



famous words of his to the wrong person; nor because it contains an occasional unwitting error of fact—such licences and lapses are permitted a novel—but because it is written in an unfortunate style: cliché-ridden, gushing, melodramatic, Mrs. Humphrey Ward-ish. Cosima's reaction to 'Siegfried':

... Beethoven gave you a sense of security: while the effect of this music was to make you feel downright *unsafe*. Quite different from 'Tannhäuser', too, where you had the Christian virtues of faith, sacrifice, repentance to hold on to. Here was nothing of that kind. One swam in an enchanted sea . . . of sound, of emotion.

Or Bülow's, on discovering Wagner's treachery:

Oh, Richard, Richard! has my love meant so little to you? That you can let it go without a pang . . . for her's.  
And this pain had the last word; was like the slow and deliberate turning of a knife in his breast.

Or, worst of all, Wagner's, on hearing Cosima's tale of domestic woe:

"My dear, my dear, what things are these you are telling me!" . . . "You poor, poor, poor little woman!"

Such things would make them howl with angry glee and throw the thing out of the window. Those on the other hand with stronger stomachs, who can in matters of style preserve what P. G. Wodehouse calls "the big, broad, flexible outlook," will find it a stimulating, moving and indeed admirable piece of work. The author of 'Maurice Guest' knows something of music and a great deal about the ecstasies and agonies of musicians in love. Furthermore she has really and truly steeped herself in the impressive bibliography she appends. The result is a genuinely historical novel: not a mere expression of personality at the expense of history, but a compound of study and imagination; a reflection, the fidelity of which is matter for interesting speculation, of the humanity of her subject.

Let us, for example, take Miss Richardson's treatment of the development of the relationship between her heroine and Wagner. Here is no Saint Joan of Bayreuth "hearing voices" the moment she beholds him—nothing so obvious. This Cosima dislikes Wagner at first—is jealous of his hold over her husband and repelled by his "Saxon boorishness"; by his bad taste, for instance, in greeting Bülow and her on their arrival at Zürich with railleury at the expense of the two tenors Niemann and Tichatchek—" . . . each of whom was afraid, yes *afraid*, to sing before the other. And between them, poor me, who had no use for them *except* for their singing. Who regard the race . . . merely as a necessary evil . . ."—who were his guests at the time (surely a nice touch, this). It is at Biebrich, as she watches him sitting so restlessly for his portrait commissioned by Mathilde, that she first feels drawn towards him—at Biebrich where, with Minna and Mathilde behind him and composing the 'Meistersinger', he is lovable, child-like, happy. She sees how his face

changed not only from day to day, but from minute to minute, reflected each passing thought. Did a prolonged howl issue from the kennel of his friend the house dog, you saw the mouth tighten, the brows contract, the eyes grow dark with the wonder, what are they doing to him now? Or at some unusual sound or stir in the quiet sandy road, a naive inquisitiveness would overpread it. . . .

And then in Berlin, Wagner, heading for ruin, airs to her his great grievances in the style of that much-quoted speech of his to Eliza Wille a few months later just before his rescue, and sympathy for wronged genius overwhelms her. Her emotion touches him, but not deeply: his feeling for her has never been more than affectionately paternal, and this is not the first time his eloquence has moved a sympathetic female:

... the experience was not a novel one; and he had no hesitation in dealing with it. ... He put his arm round her and drew her upright. At the same time relieving the strain by taking out his own handkerchief and playfully offering her the use of it. In saying "My dear, you mustn't let all the nonsense I've talked upset you. ..."

This is the occasion cryptically described in 'Mein Leben': "dumbly we gazed into each other's eyes and a violent craving for acknowledged truth compelled us to the admission for which no words were needed of an incalculable disaster that had befallen us". One wonders whether Miss Richardson is entirely beside the mark. The disingenuities of 'Mein Leben' are, after all, notorious. It is not unlikely that Wagner, dictating the autobiography to Cosima, touched up the episode, whatever it was. And it is difficult to reconcile his story with the fact of his invitation soon after to Bülow to join him at Starnberg with his wife and family "for as long as possible"—unless, unlike Miss Richardson, one assumes that he was an unmitigated cad.

Be that as it may, let us follow our novelist to Starnberg, to that culminating scene before which the biographer must discreetly retire. It is the first evening of Cosima's stay; the children have been put to bed, she and Wagner have dined, he has got off his chest the wonderful story of his deliverance by Ludwig. They sit on the balcony overlooking the lake, and the conversation turns upon Bülow. Wagner is hurt by his hesitating acceptance of his invitation; she replies:

"He had his reasons." And in spirit Cosima assisted once more at Hans' interminable debates with himself, whether or no to let himself be sucked back into the vortex, and how much could be believed of Richard's Munchausenish adventures.

She goes on to speak of his nervy indecisiveness, his obstinate indifference to her judgment, and the bitterness of her tone arrests Wagner. He encourages her to tell him more; he is old enough to be her father. She pours out the whole tragic story—his loyalty, his fairness, yes, but his spiritual neglect of her for his work, his coldness, impersonality, his unpardonable sneer after the birth of her second child: "Another girl!"; and his mother living with them, dominating him, hating herself—and so on and on until in the end, weeping, she confesses her love for him. Wagner's first reaction is amazed horror:

... he had never asked for this; or done anything to foster it. So to smite, so stab to the heart one whose devotion was a byword; whom he looked upon as his son. Incredible, unthinkable! Yet, even as he protested, there came sliding into his mind words forced from him, by perfidy and desertion, in that last iniquitous winter in Vienna. "I am now come to the stage of taking everything I can get from anyone!" And he'd be *hanged* if there was much to choose in one way between his state then and now! ... Who was it who, only a couple of days ago, had gone beating up and down this house, in a perfect frenzy of loneliness? Besides, all said and done, he was but a man. And one whose need of love and life, and the mighty stimulus they afforded, was in proportion to his genius. To be able to say to himself once more: *Ich bin geliebt ... ich liebe*.

But enough. Let the reader count the clichés in this passage if he pleases. For my part I take off my hat to Miss Richardson. Her Wagner rings true.

R. L. J.

*Georges Bizet.* By Martin Cooper. pp. 136. (Oxford University Press, 1938.) 7s. 6d.

Though there were suggestions to the contrary in some of the centenary tributes, in which the phrase "neglected genius" occurred more than once, one cannot but feel that time has dealt very faithfully with the reputation of Georges Bizet. After all the siftings and revaluations, the periods of obscurity and the periods of revival, critical and popular opinion have never strayed far from their agreed verdict—that Bizet's talent flowered early, matured slowly and only came to full ripeness just before his death at the age of thirty-seven. It is to Mr. Cooper's credit that he recognizes this frankly and has not been deterred by the fear of going over too familiar ground from devoting nearly a quarter of his compact and excellent monograph to a study of 'Carmen'.

Mr. Cooper is careful, however, not to suggest that that masterpiece was in any sense a "sudden and inexplicable ebullition of genius", but that it was reached by a logical development from the boyish C major Symphony through 'Les Pêcheurs de perles', 'Djamileh' and 'L'Arlésienne'. One has often thought of Bizet's character and talent (the two elements were really one) as being in the nature of some precious stone, great and rare but full of disastrous flaws, which took a long process of grinding down before it could shine in its rightful brilliance. There is no need to waste tears over his early struggles, for it is only too clear from his letters and from the internal evidence of his youthful compositions that if he *had* achieved a striking popular success at, say, the age of twenty-four, his maturity might have been delayed even longer than it was; indeed, he might never have reached it. The young Bizet was, as we know, a shameless tickler of the public ear, while as a philosopher his shallowness and crudity mark him out even among the general race of musicians and composers (let it be admitted that whatever worth-while *liaisons* there have been between music and philosophy have originated on the philosophical, not on the musical side).

This question of what may be roughly described as the "vulgarity" of Bizet has never been properly explored. Even Mr. Cooper merely states it without going into explanations. In his lifetime, as to-day, Bizet was regularly accused of "pandering to public taste", and even when it came to 'Carmen' his own comment on one number (not the Habanera, as Mr. Cooper states, but the toreador song) is well known: "They wanted trash: well, they've got it". Bizet's operatic style is a unique instance of music which, if taken page by page, is seen to be excellently constructed, full of beautiful workmanship, rich in sensibility and melodic invention, yet leaves a general impression of meretriciousness. It is really a problem in aesthetics, the simplest expression of which is: why do only critics and barbarians really appreciate 'Carmen'?

Mr. Cooper's book is a welcome addition to the rather scanty Bizet bibliography. One might perhaps grudge the considerable space give

to summarizing the plots of the earlier operas, were it not that these are so inaccessible to the general public, whose knowledge of 'Les Pêcheurs de perles', for example, is inevitably confined to a couple of arias.

D. M. F.

*The Well-Tempered String Quartet: a Book of Counsel and Entertainment for all Lovers of Music in the Home.* By Bruno Aulich and Ernst Heimeran. Translated from the German by D. Millar Craig. pp. 135. (Novello, London, 1938.) 5s.

The appearance of this book is timely, for the public interest in quartet playing in England is probably greater than it has ever been. Amateur quartet playing has multiplied greatly, as is indicated by the marked increase of viola players, most of whom may be assumed to exist for chamber music only. Thus there is a steadily growing number of people who have discovered for themselves that quartet playing is a form of sport which, if equalled for sheer exhilaration by Rugby football at its best, is approached by no other pastime or occupation for the variety and subtlety of the enjoyment it offers. If "Quicquid agunt homines" is the province of literature, here is a rich field lying untilled, and there should be a warm welcome for this book, whose authors share very worthily with Mrs. Drinker Bowen, authoress of the delightful 'Friends and Fiddlers', the distinction of being the first to deal in light essay form with the practice of chamber music.

'The Well-Tempered String Quartet', happily described in the translator's note as "a blend of sage counsel and kindly laughter", is a book by amateurs for amateurs, defined as "those who make music at home for its own sake". In the first part it recounts from the authors' personal experience how a quartet came into being, and describes its trials and triumphs with engaging gusto and humour. To those of us who were brought up to believe that all Germans are musical, that every little German is born with a fiddle under his chin, and that thoroughness is an exclusively German quality, it may be something of a shock to learn that the authors, living in musical Munich itself, had to advertise for their quartet (in the whole circle of the advertisers' friends there was not one who played on an instrument); that the quartet used to meet, not merely without previous individual practice of the works to be played, but actually without having determined what they were to be; that neither the second fiddle nor the viola ever practised, and that the cello regarded his part in terms of "bits of fat"—an odious expression, but less odious than the frame of mind implied, which is the antithesis of the self-effacing spirit of quartet playing. The players indeed seem to have been rather too much concerned with applause and personal glory, else why should the second violin "crave a nobler title"? Surprising too is the authors' deprecation of the use of scores as an aid to performance, on the principle that as they were not printed before 1805 they cannot be necessary now. Again, the implication underlying the whole book that quartets consist of men only is hardly atoned for by a paragraph in the section entitled "Useful A.B.C.", where our authors gallantly admit that "there are women enough who can play at any rate technically, even if they may be lacking in true musicianship"! But though occasions for cavilling are offered



with something approaching prodigality, the book is also full of good things, of which the following are worth quoting.

"Even eight quavers on the same note demand musicianship." (Obvious when said, but seldom realized.) "Pizzicato must sound like notes, not fingernails." "For more than one hour on end no modern listener's brain can grasp what he is listening to."

More debatable are these: "Politeness between the members of a string quartet is not customary." (Little wonder, perhaps, if all are men.) "*Ppp* is not a flea's whisper." (Sometimes surely it should be: a true *thistledown pianissimo* is as lovely as rare in ensemble music.)

The main part of the book is followed by a reprint of an amusing article entitled 'See you again at the Double Bar' by F. A. Ledermann, a few light-hearted paragraphs entitled 'Useful A.B.C.', and a short list of helpful books. These consist of German works by Abert, Altmann and Heuss, to which the translator has rightly added the indispensable Cobbett. For readers in this country he might also have specified Herter Norton's 'String Quartet Playing', J. de Marliave's 'Beethoven's String Quartets' and Mrs. Bowen's 'Friends and Fiddlers'. Finally, there is an invaluable appendix, consisting of a list of the best quartets under their authors' names, with critical and practical notes, and constituting a sort of pocket Cobbett or quartet player's *vade mecum*. The list, for which Mr. Heimeran is chiefly responsible, has been edited for the British public by the translator, to the effect of omitting several German names and substituting for them those of no fewer than forty-one British composers. Sad to say, the Australian-American Percy Grainger is the only Briton who figures in the German edition, which does not include Bax, Bliss, Delius, Elgar or Vaughan Williams. (Even in the English edition, Purcell does not appear.) The text of the appendix shows sound musical judgment and exceptionally wide knowledge. In their note on Beethoven Op. 18/1, however, the authors seem to be under an illusion about the Fourth Commandment, which refers not to stealing but to observance of the Sabbath—unless perhaps the Decalogue has recently been altered in Germany by a higher authority. Their reference to "the touching flow of melody in the first movement" of Op. 18/4, the C minor, is an odd commentary on music which is usually regarded as sombre and passionate. Their treatment of Op. 59 is really illuminating. They ascribe to it the beginning of that expansion of form which has resulted in quartet music ceasing to be chamber music in anything but name. The difficulties of the quartets in this work are insisted on, but useful advice is given on how to overcome them. The late Beethoven quartets are passed over in reverential silence, with a brief warning that they should only be attempted by players of high attainments.

Haydn's vast output is fully dealt with in seventeen invaluable pages. Mozart gets four only, and Schubert two, but the comments in both cases are admirably just and understanding. Reger and Pfitzner are treated with profound respect. It is pleasing to find that Mendelssohn receives handsome recognition, in spite of his race.

A section that follows, on the subject of the larger and smaller combinations, is hardly so complete, and will bear supplementing. For the ordinary form of string trio there are a number of trios by Haydn which are well worth knowing and for two violins and viola, a charmingly

intimate but neglected combination, the repertory is not so meagre as suggested.

By some strange inadvertence Mozart's great Quintet in E $\flat$  (K.614) is passed over when the other quintets are discussed. So also is the string arrangement of the Serenade in C minor (K.406). On the other hand Messrs. Aulich and Heimeran are the first writers who have given anything like its due to the Quintet in C (K.515), on which they write with an enthusiasm that does credit to their discernment.

Finally, compositions with parts for the double bass are specified, these including 'Eine kleine Nachtmusik' "with the right instruments". But what are they? Mozart says nothing about its being a quintet in his 'Verzeichnis', but gives the instruments as "2 violini, viola e bassi". Having regard to his methods in writing up his catalogue, this appears consistent only with the Serenade having been scored for string orchestra rather than for quintet.

It remains to be added that the translator, D. Millar Craig, besides supplying the most complete list of British quartets which has yet been printed, has done his work of translation so well that it contains no internal evidence whatever (so far as language is concerned) of being anything but an original English work. In one instance only does he give a loop-hole to the critic. What Edison said was surely not "Invention is 2 per cent inspiration, 98 per cent sweat", but "Genius is one part inspiration and nine parts perspiration".

A. W.

*The Making of Musical Instruments.* By T. Campbell Young. pp. 190. (Oxford University Press, 1939.) 8s. 6d.

We may ask how many artists in the musical world have any idea of the skill, the patience and the ingenuity which have been lavished on the construction of the instrument that enables them to display their virtuosity. If they would duly recognize the indebtedness they owe to the maker, there is no better incentive than a perusal of the little volume which Mr. Campbell Young has produced. It takes in detail the piano-forte, the violin, brass and woodwind instruments, as well as the organ—even, to be quite up to date, the new electrophonic organ. The information has been gathered at first hand in the workshop and factory; it embraces each and every part—strings, reeds, mouthpieces, keys, &c., and is written in a clear and attractive style. The many illustrations and diagrams are well chosen and explicit. If we may offer one suggestion for a future edition, the method of making the "hair-pin" bend of the tube in the butt-joint of the bassoon might find a brief explanation. Every lover and student of practical work in the orchestra should avail himself of thus knowing the instrument of his choice in a far more worthy and intimate way than can otherwise be attained.

F. W. G.

*Ancient Arabian Musical Instruments as Described by Al-Mufaddal ibn Salama (9th Century).* Text in Facsimile with Translation, edited with Notes by James Robson. Including Notes on the Instruments by Henry George Farmer. pp. 19, pl. xxiii. (Civic Press, Glasgow, 1938.) 10s. 6d.

Under a careful translation by Mr. Robson and notes by Dr. Farmer we are here conducted into the genial glamour of the Arabian Nights;

for this old manuscript, written during the middle of the ninth century, reflects in the treatment of its interesting subject the Oriental fondness for fancy and fable rather than for fact. The author, Al-Mufaddal ibn Salama, a grammarian and philologist of the Kufan school in Irak, sets out "to clarify matters regarding the lute and other musical instruments", but he devotes the sixteen opening pages of his work to a discussion of "sanctions" on singing and the question of chanting rather than reciting the Koran, or whether it is suitable for "distinguished people, doctors of the law, and sheiks" to join with voices and tambourines in chorus with the singing-girl. From these and other breaches of etiquette (which appear to meet with his approval) he at last recalls himself to his proper topic. He begins with a rather gruesome story of the first construction of the lute by Lamech from the bones of his deceased son; while, as for wind instruments, he considers that they were made "on the model of the throat of David", out of which issued seventy-two notes! He then proceeds to give quotations from the works of earlier and contemporary writers and professes to explain the musical instruments mentioned but, notwithstanding Dr. Farmer's explanatory notes, many of them still remain undefined.

The value, however, of the work lies in the included list of some twenty-five or thirty instruments which were in use at this early period of musical history. The fretted lute and tanburs were evidently popular, and their parts are mentioned in detail; there is also the harp, but no notice of the *rebab* or hint of the use of the bow, which appears in the following century. There are many kinds of wind instruments with single or double reeds and the Chinese mouth-organ (*cheng*) is also known, as it was too in Persia. The flute "on which one whistles" is attributed to "the Kurds" as inventors. Drums, &c., are of course plentiful, and there is also a primitive kind of horn.

It is interesting to note that the use of two percussion instruments prominent in the services of the Sumerian temples—the square tambourine and the hour-glass shaped drum—were forbidden by the Prophet, probably as pagan, as was the *hydraulis*, or water-organ, by the early Christian church.

We congratulate the editor and the publishers on the excellent production of the original text of the MS. in photographic facsimile.

F. W. G.

*Quarante-trois Lettres inédites de Grétry à Alexandre Rousselin: 1806-1812.*

Edited, with an Introduction and Notes, by Georges de Froidecourt.

pp. 64. (Editions de 'La Vie Wallonne', Liège, 1937.)

The kind of music that was being produced in France immediately before, during and after the Revolution seems, in a sense, to have been very much "en marge". For the great upheaval that was to change the face of Europe was neither heralded nor reflected in contemporary French music. Méhul, Gossec, Monsigny, Dalayrac, Philidor and Grétry were, in fact, far less men of their age than Beethoven; and if music was being revolutionized at all, it was in Vienna, not in Paris. Soviet Russia to-day offers a striking parallel, confirming the paradox that extremism in politics tends to bring about reaction in the arts.

The career of André-Modeste Grétry, at all events, does not seem to

have been unduly disturbed by the events of 1789-92, for nearly all his fifty-five operas, written between 1767 and 1802 and all produced in Paris, were successful in their time, the post-revolution ones no less than the others. And there is nothing to show that he ever altered his style; presumably he had found a formula to please all tastes, and calmly went on writing his beautifully polished, if to modern ears somewhat jejune melodies, as if he had never heard of such a thing as the Terror. But towards the end of his life (Grétry lived to be seventy-two) he tired of music and gave himself up to philosophy and literature, writing a treatise on 'La Vérité' and those 'Réflexions d'un solitaire' which were not, however, to be published until more than a hundred years after his death.

It is the Grétry of this period whose letters to his friend the Consul Omer-Charles-Alexandre Rousselin Corbeau de Saint-Albin, written between 1806 and 1812, have been collected and attractively presented in this brochure. M. de Froidecourt, a curator of the Musée Grétry at Liège (the composer's birthplace), intends this book as a contribution to a forthcoming complete edition of Grétry's correspondence; the actual substance of the letters is perhaps not of outstanding interest, but, as the author points out, they have the distinction, unlike most of Grétry's correspondence, of having been all addressed to the same person over a continuous period of six years. Also they do, as all letters must, reveal traits in the writer's character that nothing else, certainly not his music, would reveal. Grétry was a tired and ageing man of sixty-five when he met his young correspondent for the first time; Rousselin, on the other hand, was only thirty-three and had had a most adventurous career, having been, among other things, a friend of Danton and Desmoulins, a member of the Directoire executive, secretary-general to General Bernadotte and a personal friend of the Empress Josephine. He also wrote verses and occasionally persuaded Grétry to set them to music. But the old man feared these requests and tried to put Rousselin off. "J'aime toujours cette chère musique", he wrote in 1809, "comme j'aime encore les femmes; mais je ne me crois plus digne de l'une ni des autres"; and again, a year later: "Ne comptez plus sur moi pour vous mettre en musique; plus que jamais je sens de l'éloignement pour ce genre de composition que j'ai épuisé jusqu'à sa source. Parlons philosophie, c'est ma consolation, à mon âge . . .".

The words I have italicized are significant, coming from one who in all his lyrical works had striven to reconcile the natural inflexions of the voice with the demands of dramatic expression.

The forty-three letters contained in the brochure are copiously annotated, and the author has provided an introduction as well as facsimiles of Grétry's handwriting and musical autograph.

R. H. M.

*The German Popular Play 'Atis' and the Venetian Opera: a Study of the Conversion of Operas into Popular Plays, 1675-1722, with special reference to the Play 'Atis'.* By Mary Beare. pp. 81. (Cambridge University Press, 1938) 7s. 6d.

This is the kind of study on the strength of which, given the suitable accompanying qualifications, German universities week by week dispense



doctor's degrees in philosophy. Not all these dissertations are permanently useful, and too many are published in Germany, where curiously enough a specific musical doctorate does not exist. Here, where it does exist, we do not get nearly enough of that sort of work, and Miss Beare's book is therefore to be welcomed as a contribution to a corpus of highly specialized literature we have yet to build up. It is also a contribution to the study of Baroque opera; indeed we may be sure that on the title-page of a similar German publication the word *Beitrag* would duly and inevitably have appeared.

Like so many of these *Beiträge*, this small volume does not add a great deal that is vital to the musician's knowledge of the subject: it is in fact, as the sub-title suggests, a literary rather than a musical investigation. But Miss Beare lights upon much information that is useful to the student of operatic history. We are made to see, for instance, that the beginnings Monteverdi made with opera were not the beginnings of Venetian opera except in a geographical sense, and it is well worth coming to the conclusion, now that it seems necessary in Central Europe to regard Mozart as above all a Germanic composer, that his 'Magic Flute' owes a great deal to Italy both in its spectacular and its comic scenes, even though the direct influence may have come from German plays.

Miss Beare's main argument is not concerned with anything that matters greatly either to the literary or the musical student. It shows the descent of the insignificant popular play, 'Der stumme Prinz Atis', from the Venetian opera 'Cresco' (libretto by Minato, music by Draghi) through the Hamburg opera 'Croesus' (libretto by Lucas von Bostel, music by Johann Philipp Förtsch). So far as that goes, one feels in the end rather as though one had found a dead mouse inside a parcel consisting of innumerable and promising wrappings. But the incidental information that emerges is valuable and its presentation shows the finest scholarship. Two small objections may be raised, if only because there is no occasion for more important ones: there is some confusion between *opera buffa* and *opéra bouffe* on p. 12, and it will hardly do (p. 11) to use the word "melodrama" in the English sense for the Monteverdian *melodramma*. Copious footnotes and an extensive bibliography provide plenty of reference and show how widely the author has ranged in the study of her subject; but one misses in the latter Hellmuth Christian Wolff's book, 'Die venezianische Oper', which was reviewed here last July.

E. B.

*Minna Planer und ihre Ehe mit Richard Wagner.* By Friedrich Herzfeld. pp. 368. (Goldmann, Leipzig, 1938.)

Taking up this full-length study of Minna and her marriage with Wagner, glancing at publisher's blurb, author's foreword, chapter headings, hitherto unpublished letters, one finds it hard not to sigh. Must we yet again wind that long, long trail from Magdeburg to Dresden?—be dragged through the Lausot and Wesendonk imbroglions?—be landed in that final morass of misunderstanding and recrimination? We must, it seems, for in the author's view justice has not yet been paid to Minna in the Wagner literature: she has either been belittled for the benefit of Cosima or exalted into a martyr by Wagner's vilifiers, and a

thoroughgoing biography, he implies, is needed to restore the balance. It is hard to agree on the face of it, for, though many foolish things have certainly been written of Minna, so have many wise ones, and at not inconsiderable length, by Kapp, Bekker, Newman, Pourtalès and not a few others.

As told here—reliably on the whole, circumstantially, straightforwardly, a trifle baldly—the tale makes unnecessary and also in the nature of the case painful reading. With Minna in the centre of the stage the tragedy of her marriage becomes the merely pitiable spectacle of a good simple creature sinking beneath misfortune into something less than herself. Upon her last phase the limelight is thrown especially vividly, since those hitherto unpublished letters were written then—to her dressmaker friend, Mathilde Schiffner, her sister-in-law, Caecilie Avenarius, and her physician, Dr. Pusinelli. We read here of a dreary, petty round—of her lodgers, of her annual *Erholungsreise*, of the comings and goings and the backbitings of her relatives-in-law, of her servants, her illnesses, her sleepless nights. We realize afresh how very crude and ignorant she was, how far removed from Wagner's atmosphere. "... He's written himself out already and can only produce tortured [*gequälte*] works, so one can't expect much more from him worth hearing", she writes in 1864, apropos of 'Tristan' and the 'Meistersinger'. "It's dreadful. And when you think how much a Meyerbeer composed—everyone has his own way of doing things—he left whole trunks full of music, and not all of it is known yet...". Yes, she was as bad as that.

The letters are full of Wagner, of course: the "vain", "bad", "wicked", "heartless" (the adjectives recur and recur) husband, for whom she threw away the twenty-five best years of her life is her obsession. Reading between the lines it is possible to see more clearly than before, perhaps, what Wagner had been guilty of towards her. The force of this obsession, one feels, is not merely her resentment of his ill-treatment, but her love for him which he frustrated and yet never allowed her to outgrow. Another husband after such spiritual infidelities as the Laussot and Wesendonk affairs would have made a clean break: but Wagner was too sensitive a plant, too self-reproachful, too sympathetic, too fond of Minna—and too dependent on her. Instead he built up a *modus vivendi*, disastrous because, as he well knew, its basis was beyond her comprehension. That last typical misunderstanding at Biebrich caused by the arrival of a parcel and letters from Mathilde indicates this. According to Wagner it was Minna who stormed senselessly at him; according to Minna: "I was attacked, despite my assurances that I did not mind, let him read, answer, do what he wanted, only have pity on me, since I'm not to blame!" What enraged Wagner was her assumption, to which she clung, all his explanations notwithstanding, that the holiest, most inspiring experience of his life was a negligible intrigue; what Minna could not endure was just this rage of his which, destroying this assumption, destroyed what for her was the basis of their marriage. And thanks to Wagner's persistent loyalty their marriage had by that time become the only reason left to her for living.

R. L. J.

*Albert Lortzing.* By Hermann Killer. ('Unsterbliche Tonkunst' series.) pp. 122. (Akademische Verlagsgesellschaft Athenaion, Potsdam, 1938.)

This little book on a charming and amiable minor composer will no doubt be widely read in Germany and hardly at all abroad. Lortzing occupies in his own country something like the position Sullivan holds in England; scraps from his own libretti have become popular quotations there, much as Gilbert's quips are here, and they are equally inseparable from the music that accompanies them. That a German author should thus make exaggerated claims for Lortzing as an artist is thus natural enough, and Dr. Killer goes some way towards justifying them by making them for his hero as a specifically German librettist and composer. But to foreign readers who may well wonder why they know nothing about Lortzing, and perhaps still more to those who do know something, Dr. Killer's assertions to the effect that a composer has only to be sufficiently Germanic to be a great musical force cannot fail to seem unconvincing and more than a little tiresome. One has only to imagine, if that is possible, a book on Sullivan as an English composer to see that their national approach to a creative artist, unfortunately the fashion in Germany to-day, must in the world at large produce an impression of provincialism. It is impossible to take quite seriously an author who attempts to place a small figure like Lortzing into the Mozart-Weber-Wagner line; and to talk about the "German spirit" of Mozart is no different from seeing the "English spirit" in Handel, that other great cosmopolitan, except that the former mistake is constantly being made by German writers.

The biography is full and trustworthy as to facts, but in accordance with his general tendency the author is too obviously intent on presenting his subject as he would like the ideal German musician to be. There is no doubt that Lortzing was a delightfully artless and lovable personality, but a story in which no faults whatever appear and everything is turned to the hero's advantage simply does not ring true. Dr. Killer cannot really know that Lortzing's hole-and-corner stage career, which must have had its seamy and sordid side, was "transfigured by youthful idealism"; he merely says this because he feels it to be the kind of thing his readers like to be told. As for Lortzing's choice of Schiller's 'Bürgschaft' for a song, it does not necessarily "throw a significant light on his nature and spiritual attitude", but may simply mean that he knew the value that would be set on his association with Schiller.

As an artist, too, Lortzing is appraised from the nationalist point of view, with the unfortunate result that he sometimes receives praise where he least deserves it: for his excessively simple, sometimes childish humour, which is completely devoid of wit, or for those maudlin and commonplace songs that disfigure even the best of his operas here and there. It does not help to call these puerile tunes *ursprünglich* and their four-square metre *bodenständig*, for on listening to a comic opera one does not ask whether its music comes from a respectable racial ancestry, but whether it is tasteful, quick-witted, artistic and entertaining. Lortzing's charm lies chiefly in a lightness of manner, a transparency and aptness of orchestration and an occasional touch of mild satire (e.g. the servants' chorus in 'Der Wildschütz'), qualities that show an illegitimate French

descent, not at all shocking to hearers unembarrassed by a national conscience in matters of art. For these attractive aspects of his music he ought to be much better known than he is outside his own country, and one cannot help wishing that Dr. Killer's little book had done more to encourage this knowledge.

E. B.

*Max Reger.* By Fritz Stein. ('Die grossen Meister der Musik' series.) pp. 160. (Athenaion, Potsdam, 1939.)

In this country we know comparatively little about Reger music, less still about the man. For the present biography it is claimed that it is the first comprehensive specimen to appear. It is well, if rather lengthily, compiled. Its tone is properly restrained, and although the author is of necessity an enthusiast for his cause, partisanship is kept decently within bounds. One is the more willing, therefore, to listen to the writer's opinions and to take for granted that the copious array of facts is exact in detail. It is suggested that Reger's life was stormy, and in this connection the remarks of the (German) writer in Grove may be noted—"laborious and full of strife"—"object of . . . jealousy and hostility." All this is relative to an existence outwardly much restricted in scope, spent mainly in teaching appointments in Munich and Leipzig, conducting at Meiningen and within the short span of forty-three years (his last photographs are of a man looking more like seventy) an astonishingly large output as a composer. As is usual with these thorough Teutonic productions, the many photographs are useful and very revealing, and one wonders whether one may, without undue risk, allow oneself to discover from them one possible reason for the strife and hostility which, rather surprisingly, one finds surrounding a man whose music seems blamelessly inoffensive. It is indeed a strange head and the expression of the face is rather disquietingly tetchy and petulant, the same being noticeable in an almost terrifying photograph of the boy of fifteen. Reger's character is shown in this book in a favourable light, and undoubtedly he knew how to show a charming side of himself. He may well have been as surprised as anyone at meeting hostility, but in spite of all the well-intentioned labours of his apologists one cannot but realize that other point of view of those whose hackles rose as they came into contact with his strange personality. That he should have been surprised at this is understandable. In Reger there was the naivety of a child crossed with the fervour of the devotee. In its way Reger's was a dedicated life. One may perhaps be permitted to ask oneself to what it was dedicated if not to Reger. And that may explain why to some listeners, chiefly those outside the range of influences which keep his fame alive to-day, Reger's music seems to get nowhere, to be interminably centripetal, taking us into no new worlds. Reger's world was Reger or, at a more generous estimation, Reger's music. It was a world killed by what happened in 1914. The time is not yet when we may feel comfortable in exploring it.

S. G.



## REVIEWS OF MUSIC

Bate, Stanley, *Sonata for Flute and Piano*. (Lyrebird Press, Paris.)

This is well-oiled music that, once it gets started, is able to go on its own momentum *ad infinitum*. The composer has wisely cut it into three manageable lengths, so that the sly tricks do not irritate by a too constant recurrence. We shall know the stature of this young composer only when he has ceased to gather hints on note-manipulation from a certain widely-influential Parisian school.

E. R.

Wolpe, Stefan, *Cinq Marches caractéristiques*, Op. 10. Piano solo. (Edition 'Pro Musica', Paris; Balan, Jerusalem.)

These five Marches date from various years between 1929 and 1934. One or two have been arranged for this publication from a wind-instrument score. The first piece, *energico ed animato*, in C minor, at once shows the composer's characteristic power of achieving rhythmic force and variety. While his rhythms are impressive, sometimes overwhelming, throughout, his developments become more interesting and characteristic from piece to piece, until they reach the utmost complexity in the last March. These compositions should prove most effective in the repertory of pianists who command a forceful note and possess a feeling for subtleties of rhythm.

P. G.

Bloch, Ernest, *Concerto*, A minor, for Violin and Orchestra. (Boosey & Hawkes, London.) Full Score, 40s. Miniature Score, 7s. 6d. Arrangement for Violin and Piano, 10s.

This work, first performed in England by the Royal Philharmonic Society on March 9th last, is only nominally in A minor. It begins and ends in that key, but hardly remains in it longer at any point than it remains in another, and it is often in more than one at the same time. Its tonal fluidity is perhaps best indicated technically if one points out that the slow movement begins with a mixture of F# major and D# minor, into which an E# intrudes in the very first bar, and ends distinctly in F# minor though the key signature there is five sharps; and it is probably this fluidity which gives the impression that the composer is the sport of every momentary mood and fancy that takes possession of him. Bloch's imagination, here as elsewhere, is so much in excess of a craftsman's discipline that this Concerto will stimulate extraneous thought rather than musical feeling. Those who listen to music for music's sake will take far less pleasure in it than those for whom it is the carrier of a "message", and even the latter will be divided among themselves according to their individual response to Bloch's particular utterances, which are not so much tragic as fretful, not so much universal as

egocentric. But there is no doubt that he is a creator of genius and that his art contributes a quality of fierce sincerity to modern music which most of it so conspicuously lacks. And he has forged for himself, by the sweat of his brow, one somehow feels, a technique that is completely adequate to his needs—one is tempted to call them crying needs, so passionately does his music appeal and protest. The violin part in this Concerto, though it requires the service of a virtuoso, is throughout intimately in touch with the composer's ideas; even the long cadenza in the first movement always remains characteristic and relevant.

E. B.

Britten, Benjamin, *On this Island. Five Songs.* (W. H. Auden.) (Winthrop Rogers, London) 5s.

W. H. Auden's poems are not the kind which are ordinarily called "settable", so that it is a tribute to Britten's skill and resource that he has done so much with them. Much, of course, can in this case be attributed to means and ends held in common, for in the works of both poet and composer the borders of satire and serious intent are often ill-defined. The trouble with the songs is that Britten, by substituting external for internal imagery, has disrupted the desired unity of style. If this lack of cohesion is not felt to be a serious drawback, then both singer and player will find an abundance of fascinating things to do. A French translation of the words has been made by Maurice Pourchet.

E. R.

Glanville-Hicks, P., *Four Songs for Voice and Piano: Be still, you little leaves* (Mary Webb); *Come Sleep* (John Fletcher); *Frolic* (A. E.); *Rest* (A. E.). (Lyrebird Press, Paris.)

Here is a fresh lyrical talent, not, as yet, very personal or completely spontaneous, but showing a quality of thought which is of good omen for the future. There are hesitant patches, inevitable in a young talent, but on the whole I can strongly recommend these unaffected songs.

E. R.

Jacoby, Heinrich, *String Quartet.* MS. Facsimile Score. (Balan, Jerusalem.)

The composer is a viola player and a pupil of Paul Hindemith. This first string Quartet of his has remarkable melodic and rhythmic qualities, clear texture and transparent form. If there is anything not quite mature about the work, it is a lack of variety in the main themes of each movement, and their development is not altogether conclusive. This is especially apparent in the first movement, whereas the second, with its plaintive first subject and the soaring, singing contrast in the middle section, is the most convincing. The finale is an *Andante con variazioni*. The work was twice successfully performed in Jerusalem last season, by the Hauser Quartet, of which the composer is a member.

P. G.

Janáček, Leoš, *Amarus*, for Solo Voices, Chorus and Orchestra. Vocal Score. (Hudební Matice, Prague.)

We, in England, do not know nearly enough of the work of this highly original composer. In many ways Janáček is akin to Sibelius in his

starkly direct utterance and his capacity for making the seemingly commonplace yield something quite startlingly new. Janáček's originality becomes, perhaps, more apparent when we realize that this Cantata was written in 1898, the period of Strauss and all that! It is not often that a reviewer sees anything deserving unreserved praise, so it is a relief to let oneself go over this work. It makes no concessions to cliques or coteries, always an easy way to recognition, nor does it rely on sensuous colouring to make a cheap appeal. It moves on a plane which is sheerly musical, and I have no doubt of its deep inspiration. One can either like or dislike it, but it cannot be neglected, unless we are unnaturally blind to great qualities in art. To those unacquainted with Janáček's music I should like to recommend the violin and piano Sonata and the Sonata for piano called 'October 5th 1905' as starting-points.

E. R.

Lambert, Constant, *Horoscope*, a Ballet. Arranged for Piano Solo. (Oxford University Press) 7s. 6d.

The cause of some music is ill pleaded by presenting it through media for which it is unsuited. The music to 'Horoscope' is a case in point. Reduced to terms of the piano, its rhythmic and harmonic mannerisms are all too apparent, while its instrumental vitality, one of the striking features of the work, is completely lost. My hope, then, is that this reduction does not fall into the hands of those who have not heard the original.

E. R.

*Latin Church Music of the Polyphonic Schools.* Edited by H. B. Collins.

Handl, *Resonet in laudibus*, Christmas Carol for 4 Voices.

Lassus, *Magnificat octavi toni*, for 4 Voices.

Lassus, *Magnificat primi toni*, for 4 Voices.

Viadana, *O Sacrum Convivium*, Motet for 4 Men's Voices. (Chester, London) each 4d.

Out of these four examples of early polyphonic choral music it is, as so often happens, the work of the unknown composers that stands out. (I except here the extraordinarily fine progressions in the last bars of Lassus's 'Magnificat primi toni'.) Handl and Viadana are barely names to the average musician, but judging by these two specimens of their work they can stand up to the great in being able to use the restricted language of the period in a personal way.

E. R.

McEwen, J. B., *A Little Quartet: 'In modo scotico'*, for 2 Violins, Viola and Violoncello. (Oxford University Press) Score 5s.

The title and look of this score are, in so far as they suggest simplicity, deceptive. True, the idiom offers no difficulties, but the lines are so severe, and the lay-out is so well-aired, that a scrupulously clean technique is needed if the work is to be presented in the right light. Of its strong personality there can be no question, but to find it one must dig beneath its reserves. The work has three movements: *allegro giocoso*, *adagio* and a reel-like finale.

E. R.

Novák, Vítězslav, *Sonata*, D minor, for Violin and Piano. (Hudební Matice, Prague.)

This Sonata was written in 1891 in the composer's twenty-first year. It is a sincere and impetuous work, full of youthful vitality and full-bloodedly romantic. The latter is by no means a drawback, but at the close of the last century it seemed almost impossible to express such romanticism in other than what we now consider questionable terms. Hugo Wolf is the only composer of the period who, while using an ultra-romantic idiom, avoided its pitfalls. The Sonata is nevertheless worth working at, as the writing for both players is full of interest.

E. R.

Purcell, *Twelve Sonatas of Three Parts*, for 2 Violins, Bass and Continuo.

Edited by W. Gillies Whittaker. Bowing revised by Mary G. Whittaker. 12 Vols. (Lyrebird Press, Paris.)

The first modern text of Purcell's 'Sonatas of III Parts' appeared in 1893, edited by J. A. Fuller Maitland, as volume V of the Purcell Society's edition. Invaluable for study, it was useless for practical purposes, since though it included a realization of the continuo no separate string parts were published. Since then one or two practical editions of single sonatas have appeared, but it has been reserved for the Lyrebird Press and Professor Whittaker to produce a text of the whole twelve which will satisfy the requirements both of the scholar and of the practising musician. The scholar is the less important of the two, since he is already familiar with Fuller Maitland's edition and can always consult the original published parts of 1683 if he is in doubt about details. But the practising musician badly needed this provision of material. To most string-players Purcell means a single sonata from the second set—the so-called 'Sonatas of IV Parts'. The 'Golden Sonata' (why "golden"?) has been reprinted and reprinted again and appears in programmes with monotonous insistence while all the other fine examples of Purcell's art languish in obscurity; and to make matters worse the solecism of omitting the independent cello part is regularly committed, so that violinists come to think of the 'Golden Sonata' as a useful stand-by when there are two of them and one pianist.

All gratitude to Professor Whittaker, then, for his labours and to the Lyrebird Press for the handsome way in which they are presented. This edition was originally published complete in 1936 and is now issued in twelve separate books, each consisting of score and parts and enriched with facsimiles of the original title-page, portrait, dedication and preface, together with a sensible and pertinent introduction by the editor. It now remains for players to rescue these fine English examples of the *sonata da chiesa* from the neglect into which they have unworthily fallen. The editing is done with all Professor Whittaker's thoroughness, and his realization of the continuo is thoroughly practicable. He mentions in his preface that he is "well aware that his working out of the figured bass will meet with opposition in many quarters"; and indeed it is a delicate task to attempt, partly because the figuring is inadequate and sometimes faulty and partly because we have no precise evidence of the way in which a bass was filled up at this time. However, Professor Whittaker has no reasons for apprehension. His work is tasteful and



musicianly and suited to the piano, the instrument on which it will most frequently be played. The only general criticism that may be made is that the figuration in some of the slow movements is apt to sound fussy. He assumes, by the way, that the instrument which the piano is replacing is the harpsichord. But the title-page describes these sonatas as being written "to the Organ or Harpsicord", in accordance with Italian practice, and the experiment of performing them with a modern chamber organ might well be made. The electronic organ has a valuable contribution to make in the revival of old music.

How far a seventeenth-century realization of the continuo on the organ would differ from one on the harpsichord we cannot exactly say. Both of them would necessarily have been simpler than Professor Whittaker's, since the accompanist was ignorant of the violin parts—at any rate if reading at sight—and so could not have made his part follow and double them as the modern editor does. Still, considerations of this kind are of slight weight when it comes to performance with a piano. Players, who are rarely scholars, want something that is effective and reliable, and this is what Professor Whittaker has given them. The only omission is the failure to provide a filling-up in those places where the cello (or bass viol) is silent and where the continuo is in the soprano or alto clef. Fuller Maitland thought that many of these passages were merely cues to the accompanist and were not intended to be played. This may be so, but there are several places where the harmony is incomplete without a keyboard realization. A particular example of this is the seventh Sonata, bars 31 and 32, where the continuo is different from either of the two violin parts; see also bar 119 of the same Sonata, where the harmony is incomplete unless the keyboard instrument fills it up. Other examples are Sonata No. 8, bars 92-3, Sonata No. 11, bar 73, and Sonata No. 12, bars 15-17 (where the continuo begins alone) and bar 93. Further instances could be quoted where the harmony of the two violins is uncomfortably thin if unsupported.

The following comments on one or two details may be useful :

No. 2 : bar 31, the sixth on the first beat seems wilful ; so does the second on the third beat—bar 33 is no analogy.

No. 3 : bar 138, the clef in the continuo should be soprano.

No. 4 : bar 80, the queried flat above the continuo is a misprint for "6".

No. 5 : bar 105, the octave C on the third beat emphasises this note at the expense of the suspension—a D is wanted in the piano part as well as in the second violin.

bar 107, the G on the first beat is not wanted—the chord is a simple f.

bar 137, C in the piano part is a misprint for B.

No. 6 : bar 3, the doubling of the bass C in the treble on the first beat is not very satisfactory in view of the suspension.

bar 75, the piano part should take note of the "6", an important passing-note, on the fourth beat.

bar 81, the sharp over the continuo line should be a natural.

No. 7 : bar 159, no reason why the third should be sharp—the analogy of the next bar suggests the minor third. Better still, omit the third altogether, as Fuller Maitland does.

No. 8 : bar 153, the "6" on the second half of the third beat should be incorporated in the realization.

No. 11 : bar 56, for G in the piano part on the first beat read A $\sharp$ .

J. A. W.

Walton, William, *Façade*. Second Suite for Orchestra, arranged for Piano Duet. (Oxford University Press) 6s.

The piano cannot be expected to make the comic noises of the original score, but enough of the allusive wit is preserved to justify this arrangement. If the players are alert to the composer's rhythmic demands, they will get hilarious enjoyment out of these pieces. There are six of them: 'Fanfare', 'Scotch Rhapsody', 'Country Dance', 'Noche Española', 'Popular Song' and 'Fox-Trot'.

E. R.

Williaert, Adrian. *Complete Works*. Edited by Hermann Zenck. Vol. I: Motets for 4 Voices, Books i and ii (1539 and 1545). ('Publikationen älterer Musik', Vol. IX.) (Breitkopf & Härtel, Leipzig, 1937.)

A new edition of these fifty-five motets by Adrian Willaert, "*Chori divi Marci illustrissimae reipublicae Venetiarum Magistri*", is an important and timely event in musical history, for two reasons. First, because the amount of reprints of his works stands in no proportion to the extraordinary bulk of his output and to the world-wide fame he enjoyed during his lifetime. Of the motets to be found in this volume, for instance, only two had been reprinted—the 'Pater noster', it is true, four or five times, which proves the indolence of so many editors, who will continue to follow each other's footsteps. Secondly, because it is necessary not only to construct an objective image of Willaert's musical personality, but to reconstruct it.

Willaert figures in musical history as the "founder of the Venetian school", a name that may well be given to a master who, settled in Italy as early as 1520, held the highest musical post in the republic from 1527 until his death in 1562, who occupied the central position in the musical life of Venice and who was the teacher not only of his Flemish compatriots living in Italy—Cipriano de Rore, Giaches Buus, Leonardo Barre, Antonino Barges, Hubert Waelrant—but also of Italian musicians: Girolamo Parabosco, Nicola Vicentino, Francesco Viola, Alessandro Romano and above all Gioseffo Zarlino and Andrea Gabrieli. There is no doubt that all these musicians were proud to have been Willaert's pupils, but they did not reckon with the fact that the twentieth century would show a nationalistic tendency in writers of musical history. What, a Netherlander the forefather of Venetian music? No, that cannot be allowed! Certain nations to-day must be as autochthonal in matters of art as in anything else, if possible as far back as the great migration and, if it can be managed, as far as Romulus and Remus. (Not, however, as far as Adam and Eve!) Thus, some five years ago a monumental Italian edition of the works of the two Gabrieli was published with the prime object of minimizing Willaert's artistic stature and his historical importance—the only result being that Andrea Gabrieli, historically considered, seems to have descended from mid-air. Such a falsification of history has been made very difficult by the publication of the present volume and will become the more so the more of Willaert's works are made known by the 'Publikationen älterer Musik'. (A complete edition has been planned.)

It is, needless to say, impossible to do justice to the contents of this

volume within the limits of a review. It brings together, from four editions of the years 1539 and 1545, the four-part motets which Willaert himself assembled in two books; or, more precisely, he revised the two books of his 1539 motets in 1545. The new edition opens with the ten pieces that appeared only in the 1539 edition. But this does not establish the chronology of the composition of these motets conclusively. Some of them, although not published until 1545, need not have been written as late as between that year and 1539, but may have existed long before, as for instance 'In tua patientia' (Lib. I), which is not only found before 1545 in a collection of 1538, but appeared already in the 'Libro primo della fortuna' of about 1533. (Vogel, Bibl. II, 379, dates this 1535, which is much too late.) What we find in this volume is a repertory of motets for the more modest festivals of the year: motets to the Virgin and the Saints, Corpus Christi responsories, psalms, &c. Secular intruders into the collection are only the much-composed farewell words of Dido from the 'Æneid' (IV, 651-8) and a few distichs from the corresponding passages in—if I am not mistaken—Ovid's 'Heroides'. These differ entirely from the motets in style and must be assigned the place of links in the long succession of quasi-antique compositions between de Orto and Cipriano de Rore.

To characterize briefly Willaert's earlier motet style as it appears in these two publications, one may say that it still remains wholly within the great "autonomous", liturgically conditioned music of the *quattrocento*. Yet in the shimmering chiaroscuro of this solemn, melodically animated "objectivity" there sometimes gleam the first faint lights of a glorious "subjective" expression, a suppressed dramatic force. If Willaert could rely in these motets upon the appreciation of his immense wealth of invention in matters of craft on the part of connoisseurs and fellow-artists, it must have struck laymen like a revelation when, for instance, in his composition of the Easter sequence, 'Victimæ paschali' (*seconda pars*), he gave the question "Dic nobis Maria quid vidisti in via?" to the three lower voices and let the soprano enter only with the answer "Angelicos testes", where those lower voices assumed the subordinate part of an accompaniment. (But the following hymn, 'Surgit Christus', which is also in dialogue, Willaert set again quite undramatically, in the pure motet manner.) Or again when, at the end of the Corpus Christi responsory, 'Homo quidam', he passes from pure polyphony into homophony in triple time ("O coeleste convivium") in order to express a strong access of emotion. This is a decisive passage in the history of musical expression.

Hermann Zenck's editing, unlike that of the preceding volume of *frottole* by the late R. Schwartz, which seems to me to become more and more questionable the more I consider it, is exemplary. The original is placed before us in all its purity. In the matter of additional accidentals the editor has even been more reticent than the case required. Misprints are as good as undiscoverable, though in bar 79 on page 163 it seems to me that the G in the alto should have been E.

A. E.

## REVIEWS OF PERIODICALS

*Deutsche Musikkultur*. Cassel. October-November 1938.

Herbert Birtner : *Fragen der Aufführungspraxis, insbesondere der Continuo-Besetzung bei Heinrich Schütz*. Siegfried Goslich : "Volksmusik" als Wertbegriff. Hermann Heiss : *Vom Schlachtruf zum Soldatenlied*. Karl Gustav Fellerer : *Französische Soldatenlieder im 18. Jahrhundert*. Heinrich Edelhoff : *Das neue Leben in der Kultur des Klavierspiels : "Kleinklaviers" und ihre Aufgabe*.

The article on the performance of Schütz's music is a valuable piece of well-documented and carefully explained research. The second article examines the present state of what may best be translated as the music of the proletariat and the black-coated wage-earners at whom one presumes Hindemith aimed with his *Gebrauchsmusik*. *Arbeitskameradschaft* is put forward as the finest medium for the exercise and enjoyment of this kind of communal musical activity. Karl Fellerer's short notice deals with a curious book, 'Essais de Principes d'une morale militaire et autres objets', written by a certain Colonel de Zimmerman of the French army and published at Amsterdam in 1769. Illustrating the article is a very lively and charming French soldiers' song entitled 'Retraite'.

December-January 1938-39.

Rudolf Steglich : *Die musikalischen Grundkräfte im Umbruch*. Willy Meckbach : *Unbekannte dramatische Meisterwerke Mozarts*. Hans Joachim Moser : *Giuseppe Verdi*. Willi Betzinger : *Zeugnisse frühgermanischen Musik-Sonnenkults*.

The writer of the first article discusses the condition of music in Germany before and after the accession to power of the present régime. He traces connection between music and the state. The last illustration is four bars of the 'Horst-Wessel' song. Of Mozart's twenty-one dramatic works only five, according to the writer of the second article, are at all regularly played. He disposes of the legend that at the time when he wrote 'Idomeneo' Mozart's dramatic ability was not fully developed, a judgment interesting in view of the coming Cambridge production of that opera. Joachim Moser's article on Verdi is admirable both for its enthusiasm and for the comprehensive knowledge of the subject which it shows. The short notice on the cult of the sun in ancient days in Northern Europe deals in particular with an early form of horn called "Lur". S. G.

*Modern Music*. New York. November-December 1938.

Mark Brunswick's article, 'After Munich', surveys the end of an epoch and the death of a culture. An age began with Bach and its last true masterpiece probably was Verdi's 'Falstaff'. In the present century the curve of musical achievement has moved alarmingly downward, and Brunswick sees "no signs in our general civilization of a stimulating



vitality which might be transmuted into a musical revival". But there was still much to be said for the "Alexandrian" period in Germany in 1918-1933. "Art need not always be continuously at a high creative level"; the preservation and distribution of the achievements of the past and the encouragement of experimentation may be of profound use "in keeping alive the inner cycle of energy". The indispensable condition is: maintenance of the highest standards of knowledge and practice. Brunswick considers those standards to have been abandoned in Central Europe, while the more superficial musical life of Western Europe is engulfed by the mechanization of music, not to speak of the prospect of its "lapsing so drastically either in a political or economic sense or both, that the ground for free development, or even maintenance at its present questionable level of musical culture can no longer be found on that continent". Therefore,

From now on the musical life of the United States will bear an ever-increasing burden of responsibility, as it becomes more and more the sole repository of a free European musical tradition and culture.

"The present inadequacy of our educational institutions" is one of the difficulties. But "as the first numbing effects of the European catastrophe wear off there appears to be a great deal we can salvage from the culture of our mother continent".

Pitts Sanborn in the same number records favourable impressions of the Paris Opéra, "now threatening to become the world's foremost lyric theatre".

January-February 1939.

There is more about Paris, this time from Virgil Thomson's lively pen. He records a "war between visiting and resident Germans". Furtwängler's audience is rich and fashionable, Scherchen's is "mostly intellectual and definitely unfashionable, full of German exiles and the internationally-minded".

The audience gets quite excited and applauds vociferously, especially for Bach and Mozart when he makes them sound like a music-box overheard from the next room in the pauses of a dim merry-go-round.

France, says Thomson, is having to absorb and educate a very considerable body of German listeners—"a tedious job", because "they think they are so right about music, are so proud of their bad taste and so ostentatious in expressing it". The critic sees both over-refinement in performance and "over-dramatic dynamism" as symptoms of decadence. Both presuppose that creative activity in the present is a minor musical activity. He goes on:

A French audience can get violently controversial about a new piece and it can stage a pitched battle and have in the police. It is not, however, the habit here either to get hysterical about the classics or to accept orchestral conducting as a major art. . . . High-powered conducting is a German invention and principally a German cult. It was made up out of whole cloth a hundred years ago by Richard Wagner. It remains Wagner's cardinal treason to music. . . . It is the same old virtuoso-disease that killed Italy and that killed once upon a time in England the gayest, the liveliest, the sweetest, the gentlest and the most sophisticated musical civilization that Europe has ever known.

Interested principally in music and only incidentally in presentation, the French music-listening public, so Thomson maintains, is the only one in Europe that can distinguish design from execution in any given piece. But to-day the Paris concert-halls are invaded by "corybantic

troops of classics-worshippers and seekers after soul-states". France, he concludes, will have to educate them all.

R. C.

*Música.* Barcelona. May-June 1938.

José Subirá: *En memoria de Enrique Granados*. Rafael Moragas: *Epistolario inédito de Isaac Albéniz*. Luis Gongora: *La orquesta Nacional de Conciertos*. Jesús A. Ribó: *Felipe Pedrell, compositor y musicólogo*. Mauricio Puig: *Una ópera catalana 'El Giravolt de Maig' de Eduardo Toldrà*.

An exceptionally interesting number. The three Albéniz letters throwing fresh light on well-known compositions ('Serenata andaluza', 'La Vega' and 'El Albaicín'), the biographical and bibliographical note on the prodigiously prolific Pedrell, and the account of Toldrà's 'May Wind', produced in 1928 and hailed as the first Catalan comic opera, are all good. But the most valuable thing in the number is Subirá's lengthy essay on Granados, probably the best piece of Granados criticism yet published and an indispensable supplement to his pamphlet 'Enrique Granados', which appeared in 1926. It is in four parts: personal reminiscences, Granados as piano teacher, the *tonadillas* and other stage-works, and a fascinating study of the genesis and evolution of 'Goyescas'. The essay is copiously illustrated with music-type examples, facsimile reproductions of a page of autograph score (from the scherzo of a projected Spanish symphony), an autograph memorandum on Granados's method of teaching the piano, the autograph of a hitherto unpublished letter, and (specially curious) four of the composer's own drawings for 'Goyescas': 'La Maja dolorosa', 'La Maja altiva', 'Espera en el balcón' and 'Coloquio en la reja'. G. A.

*Musica d'oggi.* Milan. November 1938.

A Bonaventura: *G. Bizet nel centenario della nascita*. M. Ferrarini: *La 'Bastardella'*. A. Della Corte: *Bisanzio musicale*.

The 'Bastardella' was Lucrezia Aguiari or Agujari, "an intellectual and very beautiful woman . . . among the foremost—if not the foremost—of the vocal celebrities of the eighteenth century. Historians and biographers agree that only Maria Malibran and Adelina Patti in the next century could have surpassed her", says Ferrarini. Grove gives a specimen of her powers, recorded by Mozart; the biographical account there is usefully enlarged by Ferrarini's article.

December.

L. Parigi: *Autoritratti musicali*. A. Cornaldi: *Musiche per film e film sinfonici*.

"It is curious and not without significance", says Parigi, "that certain painters (only some, but, considering the peculiar nature of the thing, more than a few) when painting their own portraits have elected to depict themselves not as painters but as musicians or music-lovers". His first example is the Teniers self-portrait in the Berlin Museum, which shows the painter playing the *viola da gamba*, while his wife and a child are holding a music book. But, as he points out, Teniers enjoyed considerable fame as a *viola da gamba* player and is mentioned as such in Hermann Mendel's 'Musikalisches Conversations-Lexicon'. Among Parigi's other more interesting examples is the great 'Marriage at Cana'.

by Veronese in the Louvre. The painter not only depicted himself in the central group as a player on the *viola da braccio* but surrounded himself with fellow artists also as musicians: Tintoretto as another violist, Bassano with a *viola soprano*, Titian with a bass viol, and two others—probably painters but not identifiable—with a curved *cornetto a bocchino* and a trumpet.

January 1939.

M. Pilati: *La risposta nella Fuga della Fantasia cromatica di J. S. Bach.*

G. Gavazzeni: *Ricordo di Mario Pilati.*

Mario Pilati died at Naples last December at the age of thirty-five. He was a composer of considerable merit—many people will remember his Quintet, performed at the Oxford festival of the I.S.C.M.—and Gianandrea Gavazzeni ably surveys his work in this tribute to his memory. His own posthumous article on the Bach Chromatic Fugue compares Bülow's version with Busoni's and shows that Bülow had the temerity to "correct" Bach by substituting a real answer for the composer's tonal answer.

G. A.

*Musik.* Berlin.

The November 1938 number reproduces photographs of the rebuilt Cologne Opera. The façade is practically all that is left of the previous building. The reconstruction was completed within three months, some 450 workmen being employed day and night. The orchestra pit has been deepened and can now accommodate 115 musicians. In the December number the performance is recorded of a newly-edited 'Messiah' by Willy Stark, at St. John's, Leipzig, which he has based upon the manuscripts and early editions. It is symptomatic of the isolation of present-day Germans that the Fitzwilliam Museum should be said to be in London. Would that have been possible in 'Die Musik' twenty-five years ago?

The Jewish question continues to provide themes for contributors. Willi Kahl in his article 'Mendelssohn und Hiller im Rheinland' is unsympathetic toward Hiller's attempts to shine as composer as well as conductor; and Alfred Lorenz, in 'Musikwissenschaft und Judenfrage', after maintaining that "The art of the Jew principally consists simply of a spurious imitation of Aryan exemplars", accuses Meyerbeer of having purchased melodic ideas from poor Aryan musicians. Is this true? Lorenz adduces in evidence a personal reminiscence which strikes one as wanting more substantiation to be thoroughly musicological. He says:

As a youth I often came, in company with my father, into contact with the old Duke Ernst II of Coburg, who was something of a composer himself. Though in his numerous operas he was an adherent of the prevalent Meyerbeerian style, he once told us how he had recognised in one of Meyerbeer's operas, note for note, a piece he knew as the work of some obscure composer. To confirm his impression, he ordered a copy of the original, whose publisher he knew; only to get the answer that the whole edition had been bought up—by Herr Meyerbeer!

Lorenz should pursue the subject. Let him show that Meyerbeer's operas were all in reality the composition of obscure Aryans, and 'Les Huguenots', 'Le Prophète' and the rest may after all be restored to the German stage. The January number records a choral performance at Weimar of Brahms's 'Liebeslieder' waltzes with the composer's orchestral

accompaniment, which had, it seems, been generally overlooked since the first performance in 1870. From Vienna is reported the coming performance of a long-forgotten work of Tchaikovsky's, a Suite for orchestra and four concertinas, said to have been first performed at Moscow "in 1844"—i.e. when the composer was four years old! Tchaikovsky's 'Mazeppa', recently produced at the Duisburg Opera under Karl Elmendorf, is greeted by Kurt Heifer as an unjustly forgotten masterpiece. The leading articles are by Alfred Wiedemann (on the claims of verbal intelligibility in opera), Erich Schütze (on musical analysis), Ludwig Schmidt (on Rumanian music), Senowij Lyssko (on German influence on Ukrainian musical culture) and Walter Wunsch (Balkan folk-music). R. C.

*Musik und Kirche.* Cassel. November-December 1938.

Hans Mrozek : *Evangelische Singbewegung, ein Dienst an Kirche und Volk.*

K. Ziebler : *Dogmendarstellung in Kirchenmusikwerken J. S. Bachs.*

W. Supper : *Unbekanntes Orgelland.* L. Hein : *Gesungenes Bibelwort* (3. Fortsetzung) II. Teil, 'Psalmvertonungen'.

The number opens with an article bound to be political in outlook. "The free Sudetenland, once more a part of the Fatherland, possesses a German Evangelical Church . . ." and "There were many German-Catholic communities in which, against the will of the Sudeten Germans, Czech priests were installed whose knowledge of the German language was such that they could not repeat the Lord's Prayer without mistakes". The interest of the article lies in these considerations. The point of departure of the second article is the 'Domine Deus' from the Mass in B minor, from which follows a study, reasonably expressed, of the dogmatic aspect of the work. The third article is well worth reading and is illustrated admirably with photographs of some remarkable organ cases.

January-February 1939.

A. Stier : *Einsatz der Kirchenmusik im Aufbau der Kirche.* K. Ameln :

*Die ältesten Passionsmusiken.* P. Gümmer : *Wieweit ist Stimmbildung*

*in unseren Chören möglich?* O. Brodde : *Vom Choralspiel.* W. Tell :

*Zur Notierung der rhythmischen Choräle.*

The present state of music in the service of the church is discussed in the first article in which the writer lays it down that "church music is a vital part of religious worship, neither a decoration nor something that can be dispensed with at will". Inevitably there is a political aspect to the subject, but here it is implied more than insisted on. The contribution dealing with the oldest types of Passion music starts with Leonhard Lechner (c. 1550-1604) and goes on to mention Joachim von Burck's 'Historia des Leidens unsers Herrn Jesu Christi', which appeared in 1568, the St. John Passion of Christoph Demantius (1631) and other works. The article on choral singing has to do with balance of parts, phrasing, &c. S. G.

*Rassegna Musicale.* Turin.

Manuel de Falla has an article in the October 1938 number on 'Cante jondo'. After mentioning Byzantine plainsong and Arab music as among the principal foreign influences in Spanish musical history, he comes to the gypsies, established in Spain in the fifteenth century, at



Granada. He attributes to them the characteristics of *cante jondo*. But though the *siguriya gitana* (the finest type of the group of Andalusian folksongs known as *cante jondo*) "is perhaps the sole European example preserving in all its purity, in structure as in style, the highest qualities of the folksong of Oriental peoples", it is not to be regarded as a mere transplantation from East to West: it is truly national. In a footnote Falla says:

That treasure of beauty—pure Andalusian song—is not only threatened with ruin: it is on the point of disappearing for ever. Except for some rare *cantaores* still holding the fort, and a few superannuated exponents, such Andalusian song as survives is but a sad and sorry shadow of what it was and should be. The solemn and hieratic song of yesterday has degenerated into to-day's ridiculous *flamenguismo*, with its adulteration and (horror!) modernization of the essential elements, those that had constituted its glory and its ancient titles of nobility. The sober vocal modulation, the natural inflections of the song to which the divisions and subdivisions of the scale gave rise have yielded place to artificial ornamental flourishes belonging rather to the decadence of the bad Italian period than to the original Oriental song with which alone, when they are pure, ours could be compared. The narrow limits of the melodic range proper to the songs have been brutally extended; instead of the modal richness of the ancient scales we find the tonal poverty caused by a preponderant use of the two modern scales which have monopolized European music for more than two centuries; and finally the phrase, grossly metrified, is quickly losing the rhythmic flexibility that formed one of its greatest beauties.

Guido Gatti, writing in the November number on 'The Situation of Music', believes that the spirit of the 1920's, "turbulent and subversive", has had its day and that the new generation has found or is on the point of finding Ariadne's thread. The 1920's he characterizes as the period when the artist's ideal seemed destruction rather than creation; "all, or almost all, seemed possessed by a longing for annihilation". And again:

Instead of human experiences, the substitution of laboratory experiments. A new terminology was invented, a new grammar and syntax—but without the warmth of life. . . . No enrichment of expression, no greater variety corresponded to the additions to the musical dictionary. The adoption of a scale that suppressed tonal sense made for the effect of a coat of grey varnish over the whole work, and gave an unbearable feeling of monotony, depression and the vanity of things. Here is Schoenberg's drama, and that of cubism . . . the drama of a generation which, in Central Europe, found itself, as one representative put it in so many words, in a blind alley.

Gatti sees Hindemith's evolution as typically representative; "it is enough to confront the Freudian Cardillac with the pathetic Mathis Gränewald". Without allowing undue importance to the nominal subject of a work of art, Gatti finds he cannot deny significance to the abundance of present-day composition inspired by Biblical texts, Gospel subjects, episodes from the lives of Christ and the saints, and the Catholic liturgy.

In the December number S. A. Luciani has an article on Domenico Scarlatti which makes some contributions to the subject, though the author points out that this is still an almost untouched field of research, much remaining to be done by any scholar who can afford the time to explore the libraries and archives of Spain and Portugal, Italy and Central Europe.<sup>(1)</sup> Neither of the letters he quotes, one from Alessandro Scarlatti to Ferdinand of Tuscany, the other from Domenico to the Duke

<sup>(1)</sup> And England, as Richard Newton's article in this issue shows.—Ed.

of Alba, is new. The latter is the only autograph letter of Domenico's at present known; and on the strength of it Luciani identifies as in his handwriting two pieces of music, a *Miserere* in G, A 4, in the archives of the Julian Chapel at St. Peter's, Rome, where Domenico was choir-master from 1715 to 1719; and an aria in a volume of manuscripts in the library of the Conservatory of San Pietro a Maiella, Naples. Luciani dismisses as unproved the visits (accepted by Dent and Valabrega) which Domenico is supposed to have paid to London and Dublin. The probability, he says, is that Domenico went straight from Rome to Portugal. Apart from a short visit to Naples in 1724, Luciani will not have it that Domenico left the Iberian peninsula during the rest of his life. "He died at Madrid on July 23rd 1757, in a house in the Calle de Leganitos, in the parish of St. Martin." This is said on the authority of L. Bauer.

R. C.

*Revista brasileira de música.* Rio de Janeiro. September 1938.

Henri Rabaud: *O Conservatório de Paris*. Antônio de Sá Pereira: *Atividades peri-escolares do Estudante de Música*. Roberto Tavares: *Comentários sobre o Ensino do Piano*. Pedro Lopes Moreira: *A Voz Guitarral no Conceito dos Antigos Mestres e dos Foniatras Hodiernos*. Sílvio D. Fróis: *O Que é Intervalo*. Luiz-Heitor: *O Problema da Ópera*. J. Otaviano: *Síntese da Evolução Musical no Brasil*.

Otaviano's article, the reprint of a lecture given at the Escola Nacional de Música at Rio, gives a useful bird's-eye view of the history of Brazilian music from 1549 to the present day. (The surprisingly early date, 1549, is given for the foundation in that year of a seminary for the natives at Bahia, where Father Nóbrega taught them to "sing their prayers and the mysteries of the Faith in the language of the country".)

The article is divided into four main sections: the primitive music of the natives; the infiltration of European influences, Spanish and Dutch as well as Portuguese, which culminated in the work of such composers as Carlos Gomes and Francisco Braga; the first attempts to produce specifically Brazilian music—Alexandre Levi (1864-1892) appears to have been the first Brazilian nationalist, though even the eclectic Braga wrote orchestral 'Variations on a Brazilian Theme', a 'Brazilian Tango' for violin and piano, and similar works; and contemporary tendencies, represented by the music of Luciano Gallet, Villa-Lobos and Lorenzo Fernandez, in which distinctly national material is harnessed to a modernist technique.

G. A.

*Revue Internationale de Musique.* Brussels. October-November 1938.

It is generally known that not much love is lost between Hungarians and Rumanians; and Béla Bartók in an article here on folksong and nationalism mentions that a suggestion from him that in some parts of Rumania a proportion of the folk-music showed Hungarian influence was read on the other side of the border as an affront. Jealous susceptibilities are, however, not omnipresent, and Bartók's conclusions that some 20 per cent of the Slovak folk-music known to him showed Hungarian influence, while foreign influences, often Nordic and above all Moravian and Slovak, affected 40 per cent of Hungarian music, have not led to his being burnt in effigy at home or in Slovakia. His own view is that, if

in the study of folk-music there were less inclination to inflame warlike passions and more scientific disinterestedness, it would be found that, throughout the world, folk-music is based upon a very small number of forms, types and original styles; and he wonders at the illogicality of the nations which are up in arms at the suggestion that their tunes and ballads are not, and have not from time immemorial been, exclusively their own, while seeming to be unmoved by the thought of sharing with others the etymological roots of the words that every day and all day are on their tongues. The study of folk-music, he says, owes much to nationalism, but nationalist excesses are causing it a damage far beyond any advantage accruing.

André Mangeot has an article on the manuscripts of Mozart's ten last quartets at the British Museum (Plowden collection). Then a number of musicians carry on the debate on the contemporary problem. Luigi Dallapiccola says:

There is no confusion in the state of music, and never has been. Or if there is, then it has always been so. Tendencies to-day are very various. But consider, to name but these works, the 'Klageweiber' quartet from Alois Hába's opera 'Die Mutter', Malipiero's 'Torneo notturno', Béla Bartók's fifth Quartet, Anton Webern's 'Das Augenlicht' and Milhaud's 'Christophe Colomb'. When we observe in each of these the clarity of the idea, the equilibrium between intention and realization and the intimate poetry, we can assert that in the present as in the past some few great musicians have been able, through their personalities, to express the world about them and in accents that, once heard, are not to be forgotten.

Dallapiccola describes unscrupulous criticism in the daily press as music's worst enemy. Another debate, to which representatives of various nations contribute, deals with German politics and music. Wilhelm Furtwängler puts the German case:

No music has been truly great that was not in some way or another *volksverbunden*, i.e. derived from and attached to a people and its life. Music is born of the strength of a people as of that of an individual who is a unit of the communal sum. Not Bach or Handel, Mozart or Beethoven, Schubert or Chopin, Verdi or Bizet, Wagner or Brahms was *volksfremd*, that is, aloof and independent of a racial or national footing. Their melody was not simply their own; its invention was due to collaboration with the invisible community of the entire nation to which each belonged. And that is why they survive—they survive with their respective peoples.

And so on. Wilhelm Rode develops the theme rather more crudely, thanking the Deity for Germany's overthrow of the "Judaic system". E. M. von Reznicek takes up cudgels against an article in the London 'Daily Telegraph', apparently without having seen the point that was raised there. Françoise Dony answers the German spokesmen more in sorrow than anger. Her article will give Fritz Stege something to turn over in his mind.

Our contemporary is good enough to make mention of 'Music & Letters' and the competition announced last October for a musicological essay, but calls 'Music & Letters' an American magazine.

R. C.

*School Library Review*. London. Vol. II, No. 1.

Although this journal has not, strictly speaking, any claim to be reviewed here, it deserves mention for the excellent work it does for musical education in schools by the publication of a short but admirable bibliography of books on music. The list so far confines itself mainly to history, biography, reference and a few critical and general works, but it is to be extended later to books dealing with theory, practice and teaching.

The choice is up to date and shows scholarly discrimination. The asterisks marking out "books which form the indispensable core of a musical library" will be particularly useful to schools with limited funds.

E. B.

*Schweizerische Musikzeitung*. Zürich. December 1st 1938.

René Matthes : *Bruckner-Fragen im Lichte der Interpretations-Aesthetik*.

Gertrud Braendli-Wyss : *Beobachtungen über das Verhalten von Kindern bei Musik*. K. H. David : *Über die Hammond-Organ*.

The writer of the first article, venturing on some of the most debatable ground that exists at the present time, throws a spanner into the works by suggesting that more than one "authentic" version of a given symphony by Bruckner may exist. It appears that Bruckner himself did a large amount of editing of his scores on the advice of experts and also some which he himself felt to be right. The difficulty now is to discover which is which and how far Bruckner's natural humility led him to agree to alterations that were really antagonistic to his personal opinion. The article on the reactions of children to music (five gramophone records of as many types of music played to a class of kindergarten age) offers information, plentifully documented, which is informative and useful.

December 15th 1938.

Roger Vuataz : *Qu'est-ce que la réalisation d'une œuvre musicale ancienne ?*

Emmy Sauerbeck : *Tanzphantomime*.

Having traced the emergence and development of a more or less exact musical notation, such as may be held to express the composer's intentions more or less clearly to the executant, the writer of the first article goes into the question of modern realizations of figured or unfigured basses in music of the seventeenth and eighteenth centuries. The freedom allowed to the executant in these matters is tellingly illustrated by a set of nine examples of various ways of realizing the inner parts of five bars of music in the style of the eighteenth century. Six of these are examples of possible right methods, the rest of palpably wrong styles.

January 1st 1939.

Max Menge : *Über Brockes und Bachofen*. Edwin Geist : *Vom litauischen Volkslied*. Henri Gagnebein : *Le public et la musique de ce temps*.

The first of the two names that open this number is sufficiently well known to students of late seventeenth-century librettos. The second belongs to a Swiss organist, choir-master and composer. His 'Musikalische Halleluja', a collection of 206 church melodies, are mentioned as a particularly important contribution to the liturgical music of the period.

February 1st 1939.

Walter Nef : *Alte oder neue Musikinstrumente* : Anna Roner : *Zu einem Beethoven-Zyklus*.

The article by Walter Nef is a plea for the right use of instruments both old and new. His thesis is that the present-day renaissance of, and interest in, obsolescent instruments has caused some musicians to question the value of these instruments in the present state of music, with its growing perfection of the mechanics of construction and its corresponding enlargement of technical capabilities. The writer examines this point



of view and decides that it is founded upon a faulty appreciation of the problem. He defends the reappearance of these old instruments (the Bach trumpet, the viola d'amore, the clavicord, &c.) on the assumption that they can in no way be looked on as rivals of their more modern relatives. From the point of view of sound, for instance, they are needed for the right performance of the music of their own age. It is equally absurd that they should be used for the performance of the music of to-day as that modern instruments should be used, as, of course, they are used, for the interpretation of the music of those past times.

S. G.

*Sovetskaya Muzyka*. Moscow. September 1938.

G. Kreutner: *N. Myaskovsky's Music for Piano*. V. Grossmann: *S. Feinberg's Pushkin Songs*. G. Khubov: *A. Serov: A Classic of Russian Musical Criticism*. A. Alschwang: *In Memory of K. S. Stanislavsky*.

Myaskovsky's compositions for piano are comparatively few in number but, covering as they do a period of nearly twenty years, they usefully epitomize his development up to 1925, when he apparently gave up piano composition. Of these works the most important are the four Sonatas, in which Myaskovsky found fuller scope for his symphonic leanings. The first (D minor, Op. 6) written in 1907-10, is a four-movement work showing the influence of Tchaikovsky, Glazounov and Scriabin. The second (F sharp minor, Op. 13), dating from 1912, is (according to Kreutner) "indisputably the best of all Myaskovsky's piano works" and "comparable with Liszt's B minor Sonata and Beethoven's Op. 106". Like its vastly inferior successor (C minor, Op. 19, written in 1920), it is in one movement. Of the fourth (also in C minor, Op. 27, 1925) we are told that it "bears traces of the formalistic influences of Western music . . . the harmonic language of the first movement is complicated to the last degree."

October-November.

VI. Yurovsky: *A Symphony about Kirov*. L. Stefanov: '*Chapais*': an opera by B. Mokrousov. I. Dzerzhinsky: *Thoughts about Opera*. Y. Solodukho: *N. Budashkin's Festival Overture*. A. Livshits: '*Voss*': a Tajik opera by S. Balasanyan. M. Kiselev: '*Prisoner of the Caucasus*': a ballet by B. Asafiev. V. Zuckermann: *Rimsky-Korsakov and Folksong*. G. Khubov: *A. Serov: a Classic of Russian Musical Criticism* (continued). B. Gusmann: *Conversation with Tchaikovsky*. Charles Koechlin: *Contemporary French Music and the People's Front*.

A double number full of meat: analyses of important new Russian works, lavishly illustrated with music-type, and solid and authoritative essays on phases of Russia's musical past. Dzerzhinsky's article is a little disappointing. He has composed two of the most important post-revolutionary operas and is busy on a third, but instead of making a profession of his operatic faith he is more concerned to defend himself against such curious criticisms as that "Soviet opera composers write almost everything in the minor mode" (as a writer in '*Sovetskoe Iskusstvo*' asserted a few months ago) and that "there are no vocal ensembles in my operas". Zuckermann's very interesting essay is an attempt to demonstrate that the influence of folk-music penetrated Rimsky-Korsakov's musical style much more deeply than has hitherto

been supposed. The Tchaikovsky article is a compilation of pregnant *obiter dicta* on the art and craft of composition.

December.

I. Martinov : *New Symphony-Cantata* by Y. Shaporin. A. D. Oistrakh : *N. Y. Myaskovsky's Violin Concerto*. A. Alschwang : *Carmen*. V. Fermann : *Late Verdi*. G. Schneersohn : *Musical Life in the West*. Alan Bush : *Contemporary Tendencies in Western Music*.

That indefatigable veteran, Myaskovsky, has followed up his eighteen symphonies with a violin concerto, the characteristics of which are summed up by Oistrakh as "simplicity of idiom, melodic and harmonic clarity, broad cantabile style, transparent workmanship and well-proportioned form". Alschwang's 'Carmen' essay is devoted mainly to Bizet's musical style and is highly intelligent. Fermann's study of the later Verdi is also valuable. Among other things he draws attention to Verdi's extraordinary prolificacy in the 1840's :

1830's—1 opera (1839)

1840's—13 operas

1850's—7 operas

1860's—2 operas (1862 and 1867)

1870's—1 opera (1871)

1880's—1 opera (1887)

1890's—1 opera (1893)

Alan Bush's survey of contemporary tendencies in the West will no doubt convey a lot of new information to Russian musicians, who are blissfully ignorant of the intricacies of the twelve-tone system ; the latter part of the article is autobiographical.

One sentence from Schneersohn's article will suffice to show the difference in outlook that divides most of us from the contemporary Russian musician : the surprised comment that "brutal Fascist intervention in Spain for two and a half years has called forth practically no comment in the bourgeois musical journals".

G. A.

*Zeitschrift für Musik*. Regensburg. January 1939.

Oskar Kaul : *Von allen sudetendeutschen Komponisten*. Karlai Komma : *Die Sudetendeutschen der 'Mannheimer Schule'*. Ella Neumann : *Bruno Weigl*. Dr. Eugen Schmitz : *Ernst Richter und sein Opernerfolg 'Taras Bulba'*. Emil K. Pohl : *Fidelio F. Finke*. Friedrich Matzenauer : *Zum Schaffen Egon Kornauths*. Heinz Bause : *Der sudetendeutsche Komponist Franz Ludwig*. Eduard Frank : *Hans Feiertag*. Hugo Löbmann : *Wie einst das sudetendeutsche Volk bei der Arbeit sang*. Herbert Horntrich : *Der Volkstanz der Sudetendeutschen*. Hugo Löbmann : *Über die katholische Kirchenmusik in Sudeten-Deutschland*. Fritz Kernich : *Offene Singstunden in einer sudetendeutschen Kirche*.

As will be seen, this number deals with Southern German composers.

In these days when the political boundaries of nations are undergoing bewildering changes it is as well to seek information at the fount. Such information this number provides not only with regard to present-day composers such as Fidelio Finke but also earlier composers who are now considered as being part of the cultural inheritance of Sudetenland. Among these latter are, according to the latest classification, Karl Ditters von Dittersdorf and Johann (Mannheim) Stamitz. As is usual in the case of this periodical the illustrations are apt and interesting. S. G.

## GRAMOPHONE RECORDS

*Columbia History of Music by Ear and Eye. Vol. 5.* There are eight double-sided records.

Elgar : *Sospiri*.

Strauss : *Intermezzo* from '*Le bourgeois gentilhomme*'.

Mahler : Song, '*Ich atmet' einen linden Duft*'.

Falla : '*Hommage à Debussy*' (guitar alone).

Vaughan Williams : *Kyrie* from *Communion Service* in G minor.

Bax : '*Pean*' for *Pianoforte*.

Debussy : No. 3 of '*Six Épigrapbes antiques*'.

Ravel : Song, '*La Flûte enchantée*'.

Milhaud : *Symphony* No. 3.

Stravinsky : *Excerpt* from '*Les Noces*'.

Casella : *Tarantella* from '*Serenata*'.

Hindemith : *Scherzo* for *viola* and *cello*.

Bartók : *Staccato* and *Ostinato* from '*Mikrokosmos*' for *Pianoforte*.

Schönberg : *Songs 5 and 12* from '*Das Buch der hängenden Gärten*'.

Varèse : *Finale* from '*Octandre*'.

Hába : *First movement* from *Duo* for *violins*.

It will be seen that the display is generous. For anyone interested in modern music, or willing to be, this is an enthralling piece of work. Work it certainly is, the listening to and understanding of these sixteen illustrations. It is as illustrations that they should primarily be treated in conjunction with the pamphlet by Dr. Scholes (issued by the Oxford University Press) which goes with the album and records. Having absorbed the useful information contained in the letterpress and played the records for the help they give in elucidating the problems the writer sets forth with remarkable clearness, the reader will turn to the music again, and for his own enjoyment now. To which records will he turn? Curiosity will have been satisfied, Varèse's ejaculations will have ceased to astonish, Elgar's '*Sospiri*' (a very illuminating and well-chosen piece) likewise. The listener, whom one imagines to be of moderate inclinations, will perhaps reject the Milhaud for its sub-acid tang, though the Stravinsky, despite its tiring insistence on rhythm, he may feel to be an authentic vision of brute instinct. The Ravel and the Mahler songs he would have got more from (though he may not realize this) had they been sung in their original language. The Schönberg songs, some of the best performances of all, he may be surprised to find lasting so well. What he ought to bear in mind is that the examples have been aptly chosen for the purpose for which pamphlet and album are meant to serve. The whole production is a document of undoubted educational value.

**Orchestral**

Auber : '*Bronze Horse*' Overture (London Philharmonic Orchestra conducted by Constant Lambert. *H.M.V.* : C. 3061). A good performance and vivacious interpretation. It was worth while drawing attention once more to this piece, which deserves to be saved from the wreck of Auber's forty-six operas.

Beethoven : '*Fidelio*' Overture (L.P.O. under Weingartner. *Col.* : *LX.* 784). There is no nonsense about this. At the end one recalls the music and then, on reflection, realizes how admirably the performance has been carried through and how unobtrusively things have been manipulated.

Corelli : *Concerto Grosso in G minor* (London Symphony Orchestra conducted by Bruno Walter. *H.M.V.* : *DB.* 3639-40). A satisfactory performance of the 'Christmas Concerto', a work one is glad to see recorded again. The music has great dignity and charm. The playing is good, at times a hint too loud.

Dvořák : *Second Symphony* (Czech Philharmonic Orchestra conducted by Vaclav Talich. *H.M.V.* : *DB.* 3685-9). The inherent honesty of Dvořák's nature is portrayed here. The music, played as it is with such brilliance and interpreted with so much care, is very moving. One would say that it is profoundly so, were not the term somehow misplaced when applied to the work of a composer so refreshingly free from didactic emphasis. This fine record will help still further in the useful work of separating Dvořák's fame from that of Brahms.

Grieg : *Holberg Suite* (London String Orchestra under Walter Goehr). A straightforward performance, well controlled, a good ensemble and an even balance of tone.

Mozart : *Symphony in D major ('Paris')* K.297 (L.P.O. conducted by Sir Thomas Beecham. *Col.* *LX.* 754-6). Mozart, at twenty-two, bent on attracting French taste, with results for posterity unimaginably out of proportion to any such considerations. This record, very fine and brilliant, offers a performance rather in the gallant manner, a condition not by any means unsuitable to the music. The playing is excellent. Though one may recall having been more powerfully transported on hearing this Symphony, it must be owned that one has never heard a performance more gracefully turned out.

**Vocal Works**

Fauré : *Requiem* (Les Chanteurs de Lyon with Le Trigentuo Instrumental Lyonnais. Directed by E. Bourmauck. *Col.* *LX.* 773-7). Nothing so much as this record exemplifies the differences that exist between what one country and another considers good and effective choral singing. To a French listener it may well be that the singing on this record will sound acceptable. On the other hand an English listener may feel that there is often a lack of feeling for the lyrical beauty of the music and a lack of care over certain details of performance. It is largely a matter of the difference between the methods of performance in Roman Catholic and Anglican circles. This is a French record and it must be approached as such. The music is of immense charm and



the work as a whole has unity and individual character. The present writer, wanting a more persuasive manner of interpretation and a rather more spacious style of utterance, regretfully owns himself a little chilled. That is, however, only a personal point of view.

Vaughan Williams : *Serenade* (B.B.C., L.P.O., L.S.O. instrumentalists with sixteen soloists, the whole conducted by Sir Henry Wood). *Col. : LX. 757-8*). The "lovely serenity" so aptly noticed by the reviewer of the score of this work in the previous issue may be discovered by the ear of faith in this recorded version, if only intermittently. There is a lack of ease in the performance and the balance as between voices and instruments is not always happily struck. What is noticeable, however, and what only a performance can bring out, is the remarkable cleverness with which the composer has given to each singer precisely the shape and position of phrase most fitted to express the character of that performer's manner, so that even if the reproduction is faulty (and that it sometimes seems to be in this case) one would still know for certain which of the sixteen was singing at any given moment. It is a pity the recording is not truer, for the work itself is pure gold throughout.

### Opera

Puccini : *Tosca* (*H.M.V. Album*). This is the complete opera and a very sumptuous production, with Gigli as Cavaradossi, Maria Caniglia as the "beautiful heroine" and Borgioli as Scarpia. All this is ideal, except that Caniglia sings everybody else off the stage, a state of affairs which must infuriate the fans of the other two, though they will probably not agree to the truth of that statement. The chorus and orchestra are from the Teatro Reale at Rome and in general the performance is well up to standard. The ensemble is satisfactory. Balance of tone is sometimes distorted by what would appear to be the placing of the solo voices too near the microphone. It is said of this record that it "holds one spellbound". It can hardly do that for any but those who are susceptible to a rather weak solution of spell. Nevertheless it is a good example of its class.

The attention of readers is drawn to a series of records issued in this country by Decca under the general title 'I hear America calling'. The records, which are all efficiently performed and some of them remarkably well interpreted, consist of songs which, centuries hence, will probably be collected and labelled "American folksongs". Some of these, such as the 'Night Herding Song' and the 'Dying Ranger' are even now remarkable for their naivety and for the painstaking way in which every ounce of sentimentality is extracted from the words while all the time the music is performed in a completely matter-of-fact manner, a conjunction of opposites which is curiously fetching. 'My Mother's beautiful hands' is altogether incredible, and so also, for another reason, is the revivalist record of negro mass hysteria called 'Black Diamond Express to Hell'. Not all the records are on the same level of interest but the whole set may well be tried out for the sake of collecting the best.

S. G.

## BOOKS RECEIVED

- A Musical Slide-Rule.* By L. S. Lloyd. pp. 25. (Oxford University Press, 1938) 2s. 6d.
- Ballet: Traditional to Modern.* By Serge Lifar. Translated by Cyril W. Beaumont. pp. 302. (Putnam, London, 1938) 15s.
- I have seen monsters and angels.* By Eugene Jolas. pp. 224. (Transition Press, Paris, 1938.)
- Piano Classes in Elementary Schools.* By Audrey King. pp. 12. (Wm. Reeves, London, 1938) 9d.
- Rachmaninoff: a Biography.* By Watson Lyle. pp. 247. (Wm. Reeves, London, 1939) 7s. 6d.
- Scoring and Arranging for the School Orchestra.* By Leonard G. Newton. pp. 47. (Pitman, London, 1939) 2s. 6d.
- Success in Amateur Opera.* By Hubert Brown. pp. 108. (Wm. Reeves, London, 1939) 2s. 6d. and 4s.
- The Heart ever Faithful: the Story of John Sebastian Bach at Leipzig, 1723-1750.* By L. G. Bachmann. Translated from the German by K. T. Stephenson. pp. 440. (Schoeningh, Paderborn; Coldwell, London, 1938) 8s. 6d.
- Das Salzburger Musikantenbübel: Erzählung um das Leben des jungen Mozart.* By Gertrude Lippitsch. pp. 224. (Herder, Freiburg i/B., 1938.)

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